

# AMERICAN MUSIC TEACHER

## CONTENTS

■ THE NATIONAL BIENNIAL CONVENTION OF THE 81ST YEAR .....	2
■ THE IMPORTANCE OF BEING ONE'S SELF IN MUSIC... Samuel Chotzinoff	4
■ PTW GOES TO TOWN..... Karl O. Kuersteiner	6
■ GROUP PIANO .....	Marilyn Kornreich Davis 8
■ THE WELL EQUIPPED MUSIC STUDIO.....	Gertrude Long McDaniel 10
■ MTNA CODE OF ETHICS .....	Merle Sargent 12
■ THE MODERN ART SONG IN ENGLISH (Part 2) ...	Mary Elizabeth Whitner 13
■ MEMBERSHIP DRIVE SCORE BOARD.....	Third Cover
■ DEPARTMENTS	
From the Editor .....	Second Cover
Convention Calendar .....	14
From the State Organizations .....	14
It's Free .....	30
Recent Releases .....	30
Advertisers' Index .....	31

MAY-JUNE, 1957

*Boston University  
College of Music  
Library*

PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION

# AMERICAN MUSIC TEACHER

Published by Music Teachers National Association

Vol. 6 No. 5

MAY-JUNE, 1957

\$3.00 a year

S. TURNER JONES, Managing Editor

LUCILE RICE JONES, Associate Editor

## From the Editor

(Reprinted with permission from the December 1956 issue of **THE GEORGIA MUSIC TEACHER**, Newsletter of the Georgia Music Teachers Association).

**W**HAT is Music? Why should music be taught? In answer to our first question, we could say that music is noise. Like an airplane motor? No, intelligible noise. Like a political harangue? No,—but we could go on forever. Music is something finer than the mere physical science of acoustics. Music fills a void in one's spirit; and here we must make a distinction between that music which actually concerns the spirit, that fills the spirit, and the music that merely destroys silence or fills the air but does not touch the spirit. With this we approach the answer to our second question, why should music be taught?

The appreciation of finer music is an acquired art! But it begins suddenly. One listens to music—of any type—for a long time, then suddenly one hears music. It may be in a part of a well known piece, or in a new piece, but one hears something more than the tinkling noise of a pretty melody. Gradually, from this beginning, one hears more music. Still, the great mass of the so-called "Great Masterpieces" remain unintelligible. Growth is gradual. Here one can use to advantage the lessons learned by another. Here the teaching of music is very valuable. Yet few teach music. Most teachers teach technique, which is important, for none can play music without technique.

We teachers deplore the loss of pupils to sports, to sciences, or to other things. Yet most are just moving from the learning of one technique

(Continued on page 30)

## MUSIC TEACHERS NATIONAL ASSOCIATION

Founded 1876

### President:

DUANE H. HASKELL  
Arkansas State College  
State College, Arkansas

### Vice-President: Program

LAVAHN MAESCH  
Lawrence Conservatory  
Appleton, Wisconsin

### Vice-President: States and Divisions

DUANE A. BRANIGAN  
University of Illinois  
Urbana, Illinois

### Vice-President: Membership

VIRGINIA FRANCE  
2844 Bonnie View Road  
Dallas 16, Texas

### Recording Secretary:

JOHN H. LOWELL  
University of Michigan  
Ann Arbor, Michigan

### Treasurer:

LELAND A. COON  
University of Wisconsin  
Madison 6, Wisconsin

## EXECUTIVE COMMITTEE

### The above officers with:

PAUL BECKHELM, Cornell College, Mount Vernon, Iowa  
CELIA MAE BRYANT, University of Oklahoma, Norman, Oklahoma  
JEANNETTE CASS, 1211 Oread, Lawrence, Kansas  
JOHN CROWDER, University of Arizona, Tucson, Arizona  
RUSSELL G. HARRIS, Hamline University, St. Paul, Minnesota  
CAROLINE IRONS, 3831 Mera Street, Oakland, California  
ARCHIE N. JONES, University of Texas, Austin 12, Texas  
KARL O. KUERSTEINER, Florida State University, Tallahassee, Florida  
DONALD S. MALIN, Mills Music, Inc., 1619 Broadway, New York 19, N. Y.  
HENRIETTA McELHANY, Leonard Building, Spokane, Washington  
ALLEN I. McHOSE, Eastman School of Music, Rochester 4, New York  
HAZEL D. MONFORT, 817 College Avenue, Alva, Oklahoma  
JAMES B. PETERSON, University of Omaha, Omaha 1, Nebraska  
LUTHER A. RICHMAN, Montana State University, Missoula, Montana  
MERLE SARGENT, 1255 S.W. 17th Terrace, Miami 45, Florida  
HAROLD SPIVACK, Music Division, Library of Congress, Washington 25, D. C.  
DONALD M. SWARTHOUT, 2122 California Street, N.W., Washington 8, D. C.  
DORRIS VAN RINGELSTEYN, 540 Elliott Street, S.E., Grand Rapids 7, Michigan  
AMY OLMSTEAD WELCH, 1400 S.E. 60th Avenue, Portland 15, Oregon

## DIVISIONS

### WESTERN

President: Henrietta McElhany, Leonard Building, Spokane, Washington  
Vice-President: Victor H. Baumann, Phoenix College, Phoenix, Arizona  
Secretary: Carla Wood Vincent, 2917 S.W. Fairview Blvd., Portland 1, Oregon  
Treasurer: Margaret McHale, 130 Ohio Street, Butte, Montana

### SOUTHWESTERN

President: Celia Mae Bryant, University of Oklahoma, Norman, Oklahoma  
Secretary: Elizabeth Morris, 3504 S. Polk Street, Amarillo, Texas  
Treasurer: Clair McGavern, Oklahoma Baptist University, Shawnee, Oklahoma

### WEST CENTRAL

President: James B. Peterson, University of Omaha, Omaha 1, Nebraska  
Vice-President: Paul B. Beckhelm, Cornell College, Mt. Vernon, Iowa  
Secretary-Treasurer: Miss Edwyl Redding, Western State College, Gunnison, Colorado

### EAST CENTRAL

President: Russell G. Harris, Hamline University St. Paul, Minnesota  
Vice-President: LeRoy Umbs, Wisconsin College of Music, Milwaukee, Wisconsin  
Vice-President: Paul Swann, Decatur, Illinois  
Secretary-Treasurer: Raymond Gerkowski, 1006 Kensington Ave., Flint 3, Michigan

### SOUTHERN

President: Mrs. Merle Sargent, 1255 S.W. 17th Terrace, Miami 45, Florida  
First Vice-President: Philip Howard, Middle Tennessee State College, Murfreesboro, Tennessee  
Second Vice-President: Rolf E. Hovey, Berea College, Berea, Kentucky  
Third Vice-President: Mrs. Esther Rennick, 3530 N. 24th St., Birmingham 7, Alabama  
Secretary: Willis Ducrest, Southwestern Louisiana Institute, Lafayette, Louisiana  
Treasurer: Frank Crockett, Mississippi Southern College, Hattiesburg, Mississippi

Executive Secretary: S. TURNER JONES

1823 Browning Street, Baldwin, N. Y.

American Music Teacher is published five times a year. Issues are dated: September-October, November-December, January-February, March-April, and May-June

Communications to **AMERICAN MUSIC TEACHER** should be addressed to:

S. Turner Jones, 1823 Browning Street, Baldwin, N. Y.

Phone: Baldwin 3-2256

Boston University  
College of Music  
Library



## Mommie, will I live happily ever after, too?

The fairy tale is ended. The child has finished with listening. The hard reality of a rainy afternoon drowns the little dream that the world rings with laughter alone.

There'll always be rainy afternoons, for the child and the woman she becomes. There'll be days when she'll be cut off from the outside world.

These are days for tapping an inner source, for happiness truly springs from within us.

This year nearly three million children between the ages of 7 and 15 will spend too many idle, insecure hours. But these and millions more could know the joys of frequent laughter...if every mother knew how to do more fully what she so earnestly longs to do: teach her child how to live happily. For though idleness breeds unrest, to be occupied at even the simplest task can exhilarate the body and set the restless mind at peace.

Here is one suggestion for keeping happily busy—one which 27 million children and grownups are already following. They play musical instruments. Over half of them, 19 million, like the piano best with its wide range of beautiful, tonal harmonies.

If you would give your child a recess from idleness, an escape from the unhappiness of being a "do-nothing"... if you would enrich the solitary hours and stimulate the surge of happiness that comes from within, we invite you to learn of the joys of music...we invite you to write for our free booklet, "The Parents' Primer."

"The Parents' Primer" tells you most of the things you want to know about children and music. Six or eight is old enough for beginning lessons...and the teens are

young enough. And "play," not practice, is the word today. Piano teachers have discovered simplified methods that make fun out of the beginner's musical experiences. Your local teacher will be happy to tell you about them.

We urge you to make sure the piano you buy gives you everything a piano should. Compare the Acrosonic Spinnet by Baldwin with all others before you decide.

Compare its exclusive *Full Blow* action, its lightning response. Compare its full volume—its magnificent tone. Then compare for beauty. The Acrosonic offers you a wide choice of handsome traditional and contemporary styles in the exact finish for your decor.

Visit your Baldwin dealer for a demonstration. He'll arrange financing, if desired. For your free copy of "The Parents' Primer," write now to:  
Baldwin Piano Company,  
Cincinnati 2, Ohio.



THE EXQUISITE ACROSONIC  
BY BALDWIN



*America's first family in music*

(One of a series of new Baldwin advertisements appearing in *Ladies' Home Journal*, *Parents'* and other leading magazines...forcefully bringing to the attention of parents everywhere the important part music—particularly piano music—can play in molding the lives of children.)

# The National Biennial Convention of the 81st Year

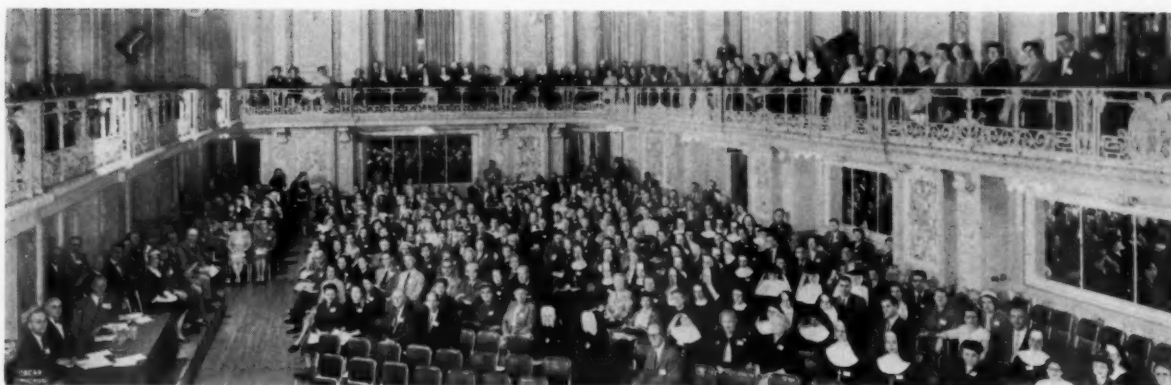


Photo by Oscar & Associates

## Opening General Session

"THE greatest convention of all time!" "MTNA really outdid itself on this convention!" "Inspiring!" "Those who stayed away missed half their lives!" These are just a few of the remarks made by the forward looking conventioners who attended the recent national biennial convention of the 81st year of the Music Teachers National Association, held at the Congress Hotel, Chicago, Illinois, February 10-13, 1957.

It was a great convention. There is no doubt about it. The music, the informal discussions, the talks all contributed to the enthusiasm that permeated the four days of meetings in Chicago. Naturally, the warmth of genuine fellowship was engendered by means of breakfast meetings, luncheons, and the convention banquet, not to mention the impromptu gatherings that always occur during MTNA conventions.

### Wealth and Abundance

From the opening sectional meetings on Sunday morning to the closing program Wednesday afternoon sponsored by the Illinois State Music Teachers Association the convention registrants were thrilled with the wealth of good music, the abundance of exciting events, and the multitude of stimulating speakers.

So many people worked so diligently to make this 1957 convention the greatest of all time that it is just

about impossible to list all of them and give credit where it is due. Under the leadership of the National President Dr. Karl O. Kuersteiner and of the First Vice President Dr. Duane H. Haskell, who was in charge of the convention program, the convention co-chairmen, Mr. Walter A. Erley and Mr. Arthur Wildman, President and Musical Director of the Sherwood Music School respectively, formed and directed eight local committees who worked tirelessly and unselfishly for more than a year in advance of the actual convention.

### Co-Chairmen

Much credit must be given to the convention co-chairmen who climaxed their two years of preparation by working like Trojan beavers for the final week. These two gentlemen, Messrs. Erley and Wildman, were on hand twenty-four hours a day, ready, willing and able to do anything and everything to assure the smooth running of the Convention. It is no wonder that the day after the Convention both of them found it necessary to do as little as possible in order to regain their balance.

Under the leadership of Mr. Edward A. Cording of Wheaton College, this Convention enjoyed the finest publicity ever given to any MTNA Convention. Articles concerning not only the nationally and internationally known participants

appeared before the Convention, but in addition to that countless registrants learned that articles concerning their attendance at the Convention appeared in their hometown papers. Mr. Cording has given MTNA a publicity program which can well be used in the future.

One of the highlights of every MTNA National Convention is the Banquet, and this year, with Miss Roberta Savler as Chairman of the Banquet Committee, MTNA members enjoyed one of the most attractive and enjoyable banquets of all. Dr. Roy Underwood, Chairman of the Music Department at Michigan State University, served in a capable manner as toastmaster, bringing to the people his inimitable wit and good humor.

### Sigmund Spaeth

The Banquet Speaker was the famous Dr. Sigmund Spaeth, who has endeared himself to the hearts of millions of Americans through the years by means of his writings, radio and television appearances. He gave the people a message which will long be remembered and undoubtedly put into practice by those who were fortunate enough to hear him.

Mrs. Thelma Z. Anderson, Chairman of the Hospitality Committee, assisted by Mrs. Ada E. Brant of

(Continued on page 19)





## The Steinway inspires the student

*It encourages practice—and proficiency*

No other piano matches the sonorous tone and responsive action that are characteristically and exclusively Steinway. This dimension of sound and mechanical superiority give the Steinway authority and appeal. The student, at practice, feels the Steinway influence. He is helped to develop keyboard proficiency with the unique Accelerated Action®.

In the studio or on the recital stage the Steinway performs best. It is built ruggedly to last and to take student punishment. Over the decades the Steinway proves the most economical piano.



### Steinway

THE INSTRUMENT OF THE IMMORTALS

**Great artist-teachers use the Steinway**  
 CASADESUS (at piano), Clarence Adler, Erno Balogh, Sidney Foster, Rudolph Ganz, Edwin Hughes, Muriel Kerr, Rosina Lhevinne, Mieczyslaw Munz, Isidore Philipp, Mikhail Sheyne, Reginald Stewart, Beveridge Webster and many others.

Our booklet, "How to Choose Your Piano," will be sent free if you write Steinway & Sons, 45-02 Ditmars Blvd., Long Island City 5, N.Y.



**Steinway Professional** A practical piano specially designed for professional use. Rich in tone and stamina. It can be delivered for a small DOWN PAYMENT. Liberal terms.



*An address delivered at the opening General Session of the Music Teachers National Association national convention of its eighty-first year, Monday, February 11, 1957, Hotel Congress, Chicago, Illinois.*

I AM happy indeed to address this convention of Music Teachers because I was once a music teacher myself. It was a long time ago, when I was very young, and I taught music to earn a living for my family, and to pay my own studies. However, I like teaching so much and regard it so highly, that I never gave it up altogether, and I am also doing a little of it now in my old age. May I add that I am doing it now solely for the pleasure it gives me. The lucrative job which I have been lucky enough to wheedle out of NBC makes this indulgence possible.

Another reason why I am glad to be here this morning lies in the astonishing fact that there are music teachers still around, that they are still very numerous (and, I hope, prosperous) and that they are able to convene once a year, as you are doing today, to compare notes, exchange ideas, examine problems, and get new inspiration to carry on a difficult and noble profession. It is an astonishing fact; for in these days of electronics, high-fi phonographs, recordings astronomical in number, and constant mass musical entertainment on television and radio, it is surprising to find children and young people willing to undertake the study of music, and men and women eager to devote their lives to teaching them.

#### Present and Past

Offhand, one might conclude that there is no longer a need to study music. From the cradle to the grave one can now sit at home, and, through the media of the phonograph, radio, and television, hear every variety of music expertly performed by the finest artists of the recent past and present. In the pre-phonograph and pre-radio days it was quite different. Except for occasional concerts in the larger cities, music was available only to those who studied it. Children, little girls especially, were made to learn to play an instrument. Their parents seldom had in mind musical careers for them. Playing an instrument or singing was considered a social asset, as well as a future re-

Samuel Chotzinoff is General Music Director of the National Broadcasting Company, New York, N. Y.

# The Importance of Being One's Self in Music

by Samuel Chotzinoff

source for the children. No house, except the poorest, was without a piano. And all over the land numberless teachers were guiding the intractable fingers of numberless children through the difficulties of Mendelssohn's *Spring Song*, Chaminade's *Scarf Dance*, and Paderewski's *Minuet in G*. Paderewski himself used to tell an amusing anecdote which illustrated the social aspect of the teaching of music at the turn of the century. A fashionable New York woman once gave a dinner party in his honor. After dinner, in the drawing room, the hostess introduced her teenage daughter to Paderewski and begged him to hear the young lady play the piano. The great man assented, the young lady sat down and played his famous and inevitable *Minuet*. While the daughter nervously plowed through the *Minuet*, the mother watched Paderewski's face intently. When the girl finished, Paderewski, out of the goodness of his heart, pronounced the performance, "Not bad, not bad at all." Whereupon the mother retorted angrily, "Not bad! Why that pesky *Minuet* has already cost me ten thousand dollars in lessons!"

All the same, while it may have cost the parents of some fashionable but untalented young lady thousands of dollars to master a single piece of music, many boys and girls were at the very same time making quicker musical progress at much less cost. I myself happened to be one of them, and because my story illustrates both the state of music in America in the first years of this century and the various methods of teaching music current in those ancient days, I shall take the liberty of telling you something about my own childhood and youth in their relation to a part of the American musical scene. I would not want you to believe that my childhood and youthful experience with music teachers was in any sense

typical. For, while I was growing up in the slums of New York and my choice of teachers was limited, there were many first rate conservatories in New York, Chicago, Boston, Philadelphia, Baltimore, and San Francisco, as well as thousands of highly qualified private teachers. But there were also many fly-by-night music schools and many inadequate private teachers with more than a tinge of charlatanism. Such a mixture of pedagogical standards, unthinkable at the present time, was then not at all unnatural or surprising. For the high musical standards that are now a commonplace are due to the overwhelming availability of recordings by the best artists, and the tremendous amount of first rate instrumental and vocal music on the radio and on television. These serve as a constant standard for both students and teachers. In my childhood there was no radio, no television, and the phonograph had only just made its debut with an enormous horn and cylindrical records of soft wax that had to be encased, when not in use, in cotton, and was, besides, quite prohibitive in cost. There was no general standard of musical performance, and each little community had, perforce, to accept the standards of the local music teachers. Sometimes these were very good, and sometimes they were very bad indeed, as I will try to show.

#### Ten Cents

My first piano teacher, a Miss Taffel, was a practical-minded young woman who lived and taught in a dark basement tenement on New York's lower East Side. Her fee was ten cents a lesson, with an hour's practice a day on her piano thrown in, when the student had no piano of his own. Now the sum of ten cents, in those days, was nothing to laugh  
(Continued on page 21)

**A FREE FILM AVAILABLE  
FOR YOUR USE . . .**

**A NEW ADVENTURE INTO  
THE WORLD OF MUSIC**

# Pianorama

- A thrilling 28-minute 16 mm sound motion picture! Photographed in full, natural color
- From raw material to the finished product . . . you see a piano being built
- A step-by-step presentation of the many phases of master piano craftsmanship

*Pianorama* portrays the almost magic transformation from raw material to the finished piano . . . from the designer's drawing board to the concert stage. Fascinating viewing for both youngsters and adults, the film develops greater appreciation for fine music. *Pianorama* has proved to be a valuable educational tool for music appreciation, keyboard experience and piano classes, as well as for school orchestra, band and choral groups. Send the coupon below to learn how you can obtain *Pianorama* for a showing to your group.

*As Part of Its Music and Education Program,  
Pianorama Is Offered as a Public Service by*

## WURLITZER

The Rudolph Wurlitzer Company  
DeKalb, Illinois Dept. AMT-557

Please send me complete information on the  
"Pianorama" film.

Name

Address

City  State

**Mail  
Coupon  
Today!**



ON Monday, February 25, 1957, MTNA's Piano Teachers Workshop plan was tested for the first time in a small town. The event took place in Tallahassee, Florida, a town of 36,000 population. There are no larger communities within 100 mile radius.

Consistent with the successful records of PTW to date the Tallahassee Workshop surpassed the expectations of even the sponsors of the event. Miss Andrée Nosco, President of the Tallahassee MTA, states, "Having attended the PTW in Jacksonville last June, I was concerned as to the feasibility of holding such a Workshop in a much smaller town. However, the success of our workshop yesterday proved how unnecessary were my fears. Our local association was amazed at the result, with thirty-eight teachers in attendance, coming from five Florida and Georgia communities, in spite of rainy weather. Throughout the day and the day following all the teachers spoke to me regarding their appreciation of this opportunity to exchange ideas. Each mentioned the professional value of the workshop to their own teaching. Some indicated that their instruction had already benefited; and so did mine!"

**MTNA PIANO TEACHERS WORKSHOP  
TALLAHASSEE, FLORIDA  
FEBRUARY 25, 1957**



From left to right: Dr. K. O. Kuersteiner, Immediate Past President of MTNA; Mr. Harold Chapman, Discussion Leader; Miss Andrée Nosco, President, Tallahassee MTA; Mr. Owen Sellers, President, Florida MTA; and Mr. J. M. Gibson, Administrative Representative of the Department of Internal Revenue.

# PTW Goes to Town

by **Karl O. Kuersteiner**

Since considerable information on PTW has already been given in the September-October 1956 and the January-February 1957 issues of *AMERICAN MUSIC TEACHER*, those facts will not be repeated at this time. But since a number of new features emerged at the Tallahassee Workshop, these will be added to complete the picture:

(1) An MTNA Piano Teachers Workshop can easily be presented, even in a small town, as has been indicated above.

(2) Membership of a PTW Panel need not be limited to teachers of piano. The local MTA in this instance appointed a violinist on the panel. His contribution was helpful, to the point, and appreciated.

(3) The Discussion Leader must not of necessity be a piano teacher. The function of this person is to put all participants at ease, encourage them to express their ideas, and to keep

the workshop moving along. In Tallahassee this was ably accomplished by a public school music teacher.

(4) As a corollary to #3, it should be remarked that the registrants in this last workshop certainly did express themselves. In the period from 9:00 a.m., to 5:00 p.m., witness that 408 speeches were made! This averaged a little better than one expression of opinion, wisdom, and experience per minute. And not included in these statistics is the usual and valuable talk and question-and-answer period by a visiting income tax-social security expert. (To date such men have been available as a public service without cost, usually from the Department of Internal Revenue.)

(5) It is possible to add a small amount of money to the local treasury even if as much as two dollars is paid for the lunch, which, in this instance, was a full course dinner with a serving of half a chicken as the entree.

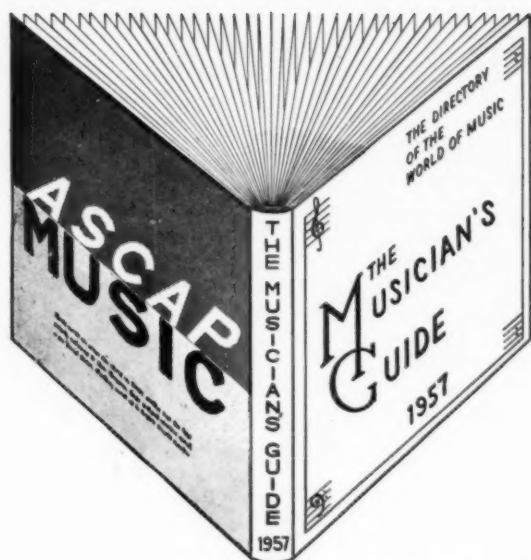
(6) One of the local music merchants distributed complimentary souvenirs to those attending as a gesture of good will.

In conclusion, it should be pointed out that by the publication date of this issue many other PTW's will have been presented by our local MTA's through the encouragement of the state MTA and with the full support of MTNA. It is to be hoped that these also will be reported in the near future to complete the picture of the PTW service to music and music teachers of America.

It should also be indicated that PTW is unusually effective during the summer months. If your local MTA wishes to present a successful and worthwhile project this summer, contact your State MTA president immediately with a carbon copy of your letter addressed to MTNA's Executive Secretary, S. Turner Jones, 1823 Browning Street, Baldwin, New York.

*Karl O. Kuersteiner is Dean of the School of Music, Florida State University, Tallahassee, Florida, and immediate past President of MTNA.*





## NOW AVAILABLE

### The Newly Revised 1957 Edition of **THE MUSICIAN'S GUIDE** The Directory of the World of Music

The only directory and source book of the entire music world. Includes comprehensive coverage of:

- |                          |                  |
|--------------------------|------------------|
| ◀ Schools & Scholarships | ◀ MENC & MTNA    |
| ◀ Music Festivals        | ◀ Opera          |
| ◀ Books & Periodicals    | ◀ Associations   |
| ◀ Music Publishers       | ◀ Manufacturers  |
| ◀ Records & Recording    | ◀ Booking Agents |
| ◀ Concert Managers       | ◀ Bands          |
| ◀ Program Producers      | ◀ Radio & TV     |
| ◀ Symphony Orchestras    | ◀ Hi-Fi          |

and many other categories in

**INDUSTRY — EDUCATION — PROFESSION**

**A RECOMMENDED PUBLICATION OF THE MUSIC EDUCATORS JOURNAL**  
**A RECOMMENDED SOURCE BOOK OF THE U. S. INFORMATION AGENCY**

## COMPLETELY NEW

- MUSIC FESTIVALS HERE AND ABROAD
- COMPLETE CATALOG OF ALL BOOKS ON MUSIC PUBLISHED IN 1956, ARRANGED BY AUTHOR AND BY SUBJECT, WITH SHORT REVIEWS; AND A DIRECTORY OF THE BOOK PUBLISHERS.
- COMPLETE DIRECTORY OF DOMESTIC AND FOREIGN PERIODICALS
- REVISED LIST OF ALL MUSIC PUBLISHERS (ASCAP, BMI & SESAC)
  - SCHOLARSHIPS, AWARDS, COMPETITIONS AND PRIZES
  - A NATIONAL DIRECTORY OF MUSIC ARRANGERS
- LARGE EDUCATIONAL SECTION CONTAINING COMPLETE COVERAGE OF THE MTNA, MENC, NASM AND CAREERS IN MUSIC

## EXTRA FEATURES

INDEXED AND CROSS-INDEXED FOR READY REFERENCE  
NEW INFORMATIVE ARTICLES BY THE OUTSTANDING FIGURES IN MUSIC  
MUSIC INFORMATION SERVICE FOR PURCHASERS ONLY

- ✓ **Deluxe Cloth Binding**
- ✓ **Large 7" x 10" Size**
- ✓ **Only \$10.00**
- ✓ **Over 30,000 Directory Listings**
- ✓ **All Lists Revised**
- ✓ **Authoritative and Accurate**

If you mail your remittance now with this order form, we will pay the postage.

Music Information Service, Inc.  
1697 Broadway  
New York 19, N. Y.

Send me ..... copies of the 1957 MUSICIAN'S GUIDE at \$10 per copy. My remittance of \$..... is enclosed.

Name .....

Address .....

City ..... Zone ..... State .....

GROUP piano is a relatively recent innovation in music education, but has already received wide acceptance throughout the nation. There are many music educators, instructors, and parents, however, who seek further enlightenment regarding the aims, functions and advantages of the group method. It is toward these individuals that this article is directed.

It becomes necessary at this point to distinguish between group and class piano. Group lessons involve a smaller number of students, usually less than ten, and therefore the lessons take on a personal aspect. The instructor becomes thoroughly familiar with the problems, attitudes, aptitudes and personality of each individual within the group. Attention is given to the details of performance, interpretation and technique. There is active participation by each member of the group, and much give and take between all present, including the instructor. There may be only one piano, or one for each member.

Class piano involves a greater number of participants. The instructor guides the entire group towards attaining a comprehension of the general gist of the music. It is not possible to deal with all the individual problems encountered in the performance of each composition. The responsibility of keeping up with the class lies solely with each individual, since the speed of the class is not usually dependent on the ability of each member, but on a planned schedule. Usually there are several instruments, and often each member is given a keyboard, either with or without action.

First, what are our aims in group teaching? To prove that music can be taught in a realistic, useful way, and succeed in keeping interest vitally alive. To bestow on each student the opportunity to make music, for his personal pleasure. To aid the student in the understanding of music, so that he may produce an intelligent performance. To stimulate his sensitivities, so that he may achieve an inspiring performance. To present all types of music to the student, so that his musical taste may be developed. To prove that music is meant to be enjoyed

Marilyn Kornreich Davis is a music educator and consultant, and conducts workshops in group piano instruction.

# Group Piano

by Marilyn Kornreich Davis

by all who partake of it, never to become a dull, dreary, and deadly burden.

How does the group function? It becomes a pool of all our individual ideas concerning analysis, interpretation, technique, touch, dynamics, and so forth. In learning a new piece, we first read through the music. We exchange our picture-image reactions created by the music. We discuss problems encountered in the technique of a perfect performance. Dynamics are suggested by the group. Fingering is worked out, based on our individual needs. Analysis of the form is discussed. Each decision made by the group or individual becomes an application of the tools which our instruction has provided.

A performance is appraised by first evaluating its communicational appeal. Then we proceed to the details of technique, fingering, dynamics, phrasing, and so on. A slipshod performance is met with the strong disapproval of the group. A dawdler is reprimanded by the group. Our lesson time becomes most precious to us, so we are careful to spend it wisely. We are being constantly stimulated by the continuous exchange of ideas, and by having the opportunity to hear how others sound, and to see how others work.

The following is a portion of a representative group lesson based on *Rondo on Argentine Children's Folk Tunes* by Alberto Ginastera. (T = Teacher, M, S, and R = initials of three students.)

T: Our new piece today is a rondo based on Argentine children's folk tunes . . .

R: by Alberto Gee . . .

T: Pronounced Hee-nah-stair'ah.

M, S, R: Hee-nah-stair'ah.

S: He must be from Argentina!

T: Right, Sandy. Now, who knows what a rondo is?

R: Ooh, I think I do. Something that goes round and round.

T: You're on the right track, Rosa.

S: We had a Bartók rondo<sup>1</sup> last month. Remember it had that same melody over and over?

M: With a new one in between each time.

T: That is exactly what a rondo is, girls.

M: Could we hear it? It looks kind of hard . . .

R: But it won't be when we get finished finding all the "clues". Right, Mrs. Davis?

T: You're right, Rosa. Let me play the rondo tune first. (Performance of line 1 measure 4 through line 5.) Now as I play the entire piece, how many times does this tune appear? (Performance.)

M, S, R: Three times!

T: Good for you, Sandy, what did you like best about the piece?

S: It's so gay and exciting. Reminds me of a circus. It sounded a bit like our Bartók rondo, didn't it?

M: Because of the changes in mood.

R: I thought there were some beautiful sad spots too, like here. (Page 3 lines 2-4.)

M: I loved that glissando and those big loud chords at the end. Wasn't there a lot of syncopation all through the piece, Mrs. Davis?

S: Syncopation? What's that?

M: We talked about this last week . . .

R: It's that off-beat feeling.

M: Let's look it up in our Music Dictionary.<sup>2</sup>

S: "The placing of an accent on a normally weak beat."

M: And look at all these examples of syncopation.

R: The third one seems to be the one that Mr. Ginastera liked the most. (4/4 meter, quarter notes on second and fourth beats, quarter rests on first and third beats. Page 52, *Music Dictionary* by Marilyn Kornreich Davis.)

(Continued on page 28)







Photo by J. Howard Miller

Stage with music closet at right rear. Melodies on the wall are: *There's Music In The Air*, with small "We hope" printed below, and *The Lost Chord* dedicated to all those which have been lost in this studio.

## The Well Equipped Music Studio

by Gertrude Long McDaniel



Photo by J. Howard Miller

Studio arranged for recital. Chair storage is below bulletin board. Storage for typewriter, tape recorder, tapes, etc. on stage left. Storage for tables at end of fireplace.

A LADY was asked recently why she had stopped the study of music after a few lessons. She answered, "The teacher's studio was dark, dreary, and unattractive, and I came away feeling so depressed that it prevented any joy in learning. I was sorry for the other pupils, especially the small children, who could easily have the love of a beautiful art destroyed by these dismal surroundings. The woodwork was black, the piano old, the bench covered by a faded bath mat and the teacher in a not too fresh housecoat."

Not many of our present day studios would come in this category, but it might be well for all teachers to take an inventory, and ask themselves these questions: Is the studio cheerful? Is the light sufficient? Are the instruments in tune and attractive? After all, who wants to play a piano with broken ivories? Does the room look like a place in which to make music? What about the decorations, the woodwork—are they bright and cheerful in color?

A teacher owes as much to her students as a doctor, dentist, or lawyer owes to his clientele. Children are even more sensitive to their surroundings than are adults, and should be given especial consideration in the arrangement and decoration of a music studio.

It is possible to plan an attractive, convenient, and well equipped studio without too much expense, if one is willing to study the problem carefully. The room, if possible, should be in a part of the house where family life will not interfere—a private entrance is ideal; a waiting room should be included. Bright or light colors in walls, woodwork and draperies are a must. Cabinets or closets for music, folding chairs, typewriter, tape recorder, record player, and class work supplies are necessary. These can be built or bought unpainted and any one can do a pretty neat paint job. If neither of these can be managed, splendid shelves may be made by placing boards on bricks or ornamental blocks. Paint the boards any bright color.

A black board and a bulletin board should be part of a well equipped studio. Many lessons can be pointed up without a word from teacher, by a well chosen picture, or clipping on

*Gertrude Long McDaniel conducts her private music studio in Amarillo, Texas.*



the bulletin board. This is a good place to use pictures with an application to music study, music history, and musicians' birthdays (Change this display often; keeping it up to date as holidays roll around.)

Search for pictures which can be adapted to music study. Use a little ingenuity. For example, a dog or pet listening can be labeled **DO YOU LISTEN TO YOUR PLAYING?** Pupils may become more bulletin board conscious by being responsible for pictures and clippings. History of music can be emphasized by placing pictures of composers whose birthdays occur in the current month. If the names are included when first placed on the board, and later removed, a good memory quiz may be given. This could be the only opportunity a student might have to get acquainted with some of the truly great musicians of all ages.

A tape recorder is most useful. A student is often amazed when he hears a playback of his performance, and readily finds his own mistakes. Too, a tape recorder is a good indicator of a pupil's progress. It is interesting to have a group play their favorite memorized piece and three months later repeat it. They will be astonished to find how their tastes have changed.

### Shelves

Some plans for filing music, music magazines, class records, and clippings should be arranged—either cabinets or a music closet. Shelves built to fit sheet music, with a filing system that is best adapted to the teacher's needs, is ideal. It is most disconcerting to be compelled to search for a certain composition while a student is waiting.

If recitals are held in the studio, some provision must be made for folding chair storage. If space inside the studio is not available, a storage cabinet or bin (sufficiently large to hold the required number of chairs) may be built on the outside of the studio with sliding doors on the inside studio wall. This eliminates chairs being stacked in the studio and looks much neater.

The studio should convert into a recital room without too much work. Possibly by moving one or two items of furniture and setting up the folding chairs. It is well to have one end of  
(Continued on page 29)



Students who arrive early can wait comfortably here until lesson time.



Stage of music studio arranged for recital.



Studio arranged for theory class of twelve. Blackboard will accommodate four as drapes can be drawn back more. Entrance to closet used for storage of chairs, tables, and music is at left, rear of stage.

# MTNA CODE OF ETHICS

by Merle Sargent

The following Code of Ethics for MTNA was approved and accepted by the Executive Committee at the National Biennial Convention in Chicago in February 1957. It is the culmination of many years work by many people to whom grateful acknowledgment is expressed by the current committee. Any State or Local Association is welcome to adopt all or any part of this Code as their own, adherence to which should prove beneficial to all MTA members.

## MTNA CODE OF ETHICS

We the members of MUSIC TEACHERS NATIONAL ASSOCIATION, having dedicated ourselves to the advancement of music and the growth of young musicians, subscribe to the following principles of ethical practices on standards of professional conduct:

I It shall be the obligation of every member to maintain the highest standards of moral and professional conduct, and personal integrity.

### II In the Area of Studio Music Teaching

- 1) teachers will refrain from exploiting the student prima-

rily for the teacher's own prestige.

- 2) teachers will co-operate in the support of public education and encourage students to participate in school ensembles and activities.
- 3) teachers, if affiliated with the public schools in an instructional capacity, will conform to the policies of the school and co-operate with the administration.

### III In the Areas of Public School and College Music Teaching

- 1) teachers will not show partiality when advising those seeking guidance in selecting a private teacher, but will, if requested, suggest the names of two or more private teachers in the community, the final choice to be made by the parent and student.
- 2) teachers will secure advance approval from the properly constituted authorities for the use of a cost-free room in a publicly-owned building for the purpose of teaching privately for personal monetary gain.
- 3) teachers will, after a period of basic music instruction

through groups or classes, encourage qualified students to study with private teachers so the students' abilities can be more thoroughly developed.

- 4) when serving for a limited time as an interim instructor of a student from a private studio, teachers will employ the utmost tact in order to avoid undermining the instruction of the student's regular teacher.
- 5) teachers will never solicit or accept a student for individual instruction who is already receiving instruction in the same subject from another teacher.

### IV In the Areas of Co-Operative Activity

- 1) teachers will refrain from discussing with parents or students the work of another teacher in such a way as to injure the professional reputation of that teacher.
- 2) teachers will not claim sole credit for the achievement of students under co-operative or individual instruction, if such claims shall imply discredit upon a previous or presently cooperating teacher.
- 3) teachers will not claim credit for the achievement of any student until the student has studied with that teacher for

(Continued on page 29)

Merle Sargent is Chairman of the MTNA Special Committee on Ethics.

CONVENTION BANQUET, February 12, 1957  
CONGRESS HOTEL, CHICAGO, ILLINOIS



Photo by Oscar & Associates

# The Modern Art Song in English

(Part 2)

by Mary Elizabeth Whitner

THE material listed is primarily the work of six contemporary composers identified with the modern art song in English. Other fine songs by other composers might justifiably be included, but for practical reasons a selection had to be made. Settings of foreign texts and long vocal solos or cycles with orchestral accompaniment have been purposely omitted.

By listing the songs of each composer in order of their copyright date, a kind of chronology has been indicated, although the date of copyright is not always coincidental with date of composition.

The asterisk (\*) denotes a song of some brilliance or dramatic intensity; the dagger (†) denotes a somewhat lighter song of whimsical or humorous character.

It should be pointed out that the work of any one of these composers provides enough variety for an entire group of songs. And the consistent programming of complete groups of songs by these and other composers seriously interested in setting the English language to music of contemporary idiom would have far-reaching influence in dignifying the song recital and raising the general level of present-day music for the solo voice.



## ERNST BACON (1898)

- SIX SONGS (Emily Dickinson, Carl Sandburg, Walt Whitman) low New Music Jan. 1942 15p \$1.25
- THE ERIE CANAL (traditional) low Dm (d-c) "In a plodding walk" Carl Fischer 1942 6p .60
- FIVE POEMS (Emily Dickinson) high G. Schirmer 1944 11p \$1.00
- ALONG UNPAVED ROADS (8 American folk songs) medium Leeds 1944 37p \$1.00
- †IS THERE SUCH A THING AS DAY? (Emily Dickinson) med F $\sharp$  (d $\sharp$ -f $\sharp$ ) Andantino Associated 1944 2p .60
- THE GRASS (Emily Dickinson) high Am (d-a) Allegretto moderato Associated 1944 4p .60
- \*THE COMMONPLACE (Walt Whitman) med Cm (D $\flat$ -G $\flat$ ) "With an easy but resolute swing" Associated 1946 3p .60
- \*O FRIEND (Emily Dickinson) med A (c $\sharp$ -g) "sustained and with fervour" Associated 1946 3p .60
- "Songs of the American Folk" Carl Fischer 1946
- ADAM AND EVE med Dm (d-f) low Bm (b-d) Andante 4 p .60
- THE LONESOME GROVE high Fm (E $\flat$ -g) med Dm (c-e) Andante 2p .60
- \*BUFFALO GALS med E $\flat$  (d-f) Low B $\flat$  (a-c) "fairly fast" 6p .60
- VELVET PEOPLE (Emily Dickinson) med E (c-e) "Rather fast" Carl Fischer 1948 5p .60
- THE RED ROSE (Robert Burns) med Dm (d-f) Andante Boosey & Hawkes 1949 3p .75
- QUIET AIRS (Sara Teasdale, Emily Bronte, Walt Whitman, Robert Herrick, Emily Dickinson, A. E. Housman, William Blake) 12 songs med Mercury 1952 23p \$1.25

## SAMUEL BARBER (1910) published by G. Schirmer, Inc.

- †THE DAISIES (James Stephens) med F (c-f) Allegretto con grazia 1936 2p .50
- WITH RUE MY HEART IS LADEN (A. E. Housman) high F (c-f) low D (c $\sharp$ -d) Andante cantabile 1936 2p .50
- \*BESSIE BOBTAIL (James Stephens) med Dm (c-d-f) Andante, un poco mosso 1936 4p .50
- \*RAIN HAS FALLEN (James Joyce) med Am (d-e) high Cm (f-g) Moderato 1939 5p .60
- \*SLEEP NOW (James Joyce) med f $\sharp$ m (c-f) high Am (E $\flat$ -A $\flat$ ) Andante tranquillo piu mosso e agitato 1939 4p .60
- \*I HEAR AN ARMY (James Joyce) med Am (b-f) high Cm (d-A $\flat$ ) Allegro con fuoco 1939 7p .75
- NOCTURNE (Frederic Prokosch) med E (c $\sharp$ -f $\sharp$ ) high F $\sharp$  (d $\sharp$ -g $\sharp$ ) Andante, un poco mosso 1941 4p .60
- \*A NUN TAKES THE VEIL (Gerard Manley Hopkins) med (E $\flat$ -E $\flat$ ) high (g-g) Largamente 1941 2p .50

- †THE SECRETS OF THE OLD (W. B. Yeats) med C (c-e) high E $\flat$  (E $\flat$ -g) Allegro giocoso 1941 4p .60
- \*SURE ON THIS SHINING NIGHT (James Agee) low B $\flat$  (b-e) med G (d-g) Andante 1941 3p .60
- †MONKS AND RAISINS (Jose Garcia Villa) med F (D $\flat$ -f) Allegro 1942 4p .60
- THE QUEEN'S FACE ON THE SUMMERY COIN (Robert Horan) med f $\sharp$ m (c-e) Andante con moto 1944 4p .50
- †NUVOLETTA (James Joyce) high E (b $\sharp$ -a(b $\sharp$ )) Allegretto 1952 9p .90
- HERMIT SONGS, Op. 29 (10 songs to poems translated from anonymous Irish texts of the eighth to thirteenth centuries) 1954 \$2.50

## BENJAMIN BRITTEN (1913) published by Boosey & Hawkes

- THE BIRDS (Hilaire Belloc) med E (b-f) Andante con moto 1935 3p .75
- †FRIDAY AFTERNOONS (Thackeray, Jane Taylor, Udall, Izaak Walton, Eleanor Farjeon) 12 songs written for the boys of Clive House 1936 (octavo size) 38p \$1.00
- THE HOLY SONNETS OF JOHN DONNE 9 numbers high 1946 40p \$2.50
- FOLK SONGS OF THE BRITISH ISLES Vols I and III 7 songs in each volume 1943 1947 \$1.50 each
- \*FISH IN THE UNRUFFLED LAKES (W. H. Auden) high (c $\sharp$ -a $\sharp$ ) Allegretto poco mosso 1947 6p .75
- A CHARM OF LULLABIES low 1949 \$2.25
1. A Cradle Song (William Blake) B $\flat$ -e Allegretto tranquillo 4 p
  2. The Highland Balou (Robert Burns) b $\sharp$ -c $\sharp$  Andante Maestoso 4p
  3. Sephestia's Lullaby (Robert Greene) b-e Lento 4p
  4. A Charm (Thomas Randolph) a $\sharp$ -e Largamente, Prestissimo furioso 4 p
  5. The Nurse's Song (John Philip) a-E $\flat$  Andante piacevole 4p

## NORMAN DELLO JOIO (1913) published by Carl Fischer, Inc.

- MILL DOORS (Carl Sandburg) med (d-e) Very slow 1948 3p .60
- †NEW BORN (Lenore G. Marshall) med F (c-d) Andante con tenerezza 1948 3p .60
- THERE IS A LADY SWEET AND KIND (Elizabethan) med F (c-f) Amabile 1948 3p .60
- \*LAMENT (Chidiock Tichborne) med (c-f) Adagio 1949 5p .60
- \*THE ASSASSINATION (adapted from a poem by Robert Hillyer) low Gm (B $\flat$ -d) Andante 1949 4p .60
- "Six Love Songs" 1954
- EYEBRIGHT (J. Addington Symonds) med (E $\flat$ -f) Andante con tenerezza 4p .60
- WHY SO PALE AND WAN, FOND LOVER? (John Suckling) med (d-e) Andante movendo 3p .60
- \*MEETING AT NIGHT (Robert Browning) high C (f-g) Allegro, molto deciso 5p .75
- \*THE DYING NIGHTINGALE (Stark Young) high (D $\flat$ -G $\flat$ ) Molto adagio 4p .60
- †ALL THINGS LEAVE ME Waltz Song (Arthur Symons) med (f-f) Allegro grazioso 4p .75
- \*HOW DO I LOVE THEE? (text adapted from Elizabeth B. Browning) high C (d-g) Andante, molto espressivo 3p .60

## JOHN DUKE (1899)

- \*WHEN I SET OUT FOR LYONNESE (Thomas Hardy) high (c-A $\flat$ ) low (a-f) Boston "with a steady measured rhythm" 1925 6p .60
- †LOVELIEST OF TREES (A. E. Housman) med F (c-d) Allegretto grazioso G. Schirmer 1934 4p .60
- TO KAREN, SINGING (John Duke) med D (c $\sharp$ -f $\sharp$ (a)) Quiet and sustained Elkan-Vogel 1946 2p .50
- \*WILD SWANS (Edna St. Vincent Millay) med Am (d-a) "with great abandon" Mercury 1947 4p .60

(Continued on page 17)

Mary Elizabeth Whitner is Educational Consultant for Carl Fischer, Inc., West Coast Office.



# FROM THE STATE ORGANIZATIONS

## CONVENTION CALENDAR STATES

Texas	June 9-12, 1957, Blackstone Hotel, Tyler
Ohio	June 18-20, 1957, Hotel Statler, Cleveland
Oregon	June 27-29, 1957, Oregon State College, Corvallis
North Dakota	October 13-14, 1957, Jamestown College, Jamestown
Mississippi	October 26, 1957, Millsaps College, Jackson
Arkansas	November 7-9, 1957, Fayetteville
Louisiana	October 17-19, 1957, McNeese State College, Lake Charles
Florida	February 9-12, 1958, Florida State University, Tallahassee

## DIVISIONAL

Southern	February 9-12, 1958, Florida State University, Tallahassee, Florida
East Central	February 16-19, 1958, Hotel Nicollet, Minneapolis, Minnesota
West Central	February 23-26, 1958, Cosmopolitan Hotel, Denver, Colorado
Southwestern	March 9-12, 1958, Mayo Hotel, Tulsa, Oklahoma
Western	July 27-31, 1958, Montana State University, Missoula, Montana

## MISSISSIPPI

by Roger P. Phelps

**A**LTHOUGH the third annual convention of the Mississippi Music Teachers Association is still several months away, the executive committee is busily engaged in planning a very attractive and interesting program. Mrs. Fay Templeton Frisch, nationally renowned authority on class piano teaching, has already been scheduled to appear at the convention which will be held on Saturday, October 26, 1957 on the campus of Millsaps College in Jackson.

Other tentative commitments have been received, but announcement concerning the appearance of these individuals will not be forthcoming until a future date.

The President has reappointed the following to serve as sectional chairmen for the current year: Organ: Marjorie Jackson, Mississippi Southern College, Hattiesburg, Mississippi; Piano: Dr. Sigfred Matson, Mississippi State College for Women, Columbus, Mississippi; Strings: Roger di Guilian, Mississippi Southern College, Hattiesburg, Mississippi; Theory: Dr. Will Gay Bottje, University of Mississippi, University, Mississippi; and Voice: Walter Hinds, Mississippi Southern College, Hattiesburg, Mississippi.

A Humanities section has been added this year, and this will be under the chairmanship of Dr. Charles F. Lehman, Delta State College, Cleveland, Mississippi. Dr. Lehman's committee will concern itself with music and its relationship to other areas of academic instruction in the institutions of higher learning in the state.

Current officers of the Mississippi Music Teachers Association are: President, Dr. Roger P. Phelps, Mississippi Southern College, Hattiesburg, Mississippi; Vice President, Dr. Grady Cox, Mississippi College, Clinton, Mississippi; and Secretary-Treasurer, Dr. Parks Grant, University of Mississippi, University, Mississippi.

## MONTANA

Helen La Velle

**T**HREE years ago, Mrs. Margaret Duffy, then President of the Great Falls Music Teachers Association, invited any of the members of that group who were interested in forming a piano ensemble to meet with her. As a result an eight piano ensemble was organized. With the cooperation of the music stores the group has been working together under the direction of Luther Sander, violin instructor in Great Falls.

Last spring they presented their first public performance which was sponsored by the Great Falls Music Teachers Association. The various music stores, press, radio, television, and Community Concert Association gave them their wholehearted support. The public response was overwhelming, and after all expenses were paid the local association realized five hundred dollars profit.

All performers are local piano teachers, most of them married women with children and keeping up homes. Each of the players felt it was a very gratifying experience as it made them realize that what they desired and determined to do, they could do, and that neither age nor business can be an excuse for not getting out and doing things.

Members of the Great Falls Eight Piano Ensemble are: Joyce Murphy Armstrong, Florence Fullmer Ballantine, Alice Lucille Calvert, Margaret



## GREAT FALLS (MONTANA) MUSIC TEACHERS ASSOCIATION



The Eight Piano Ensemble under the direction of Luther Sander.

Babcock Duffy, Edna Garner Jorgenson, Gladys Pepos Lustgraaf, Mary Hamilton McCormick, and June Devine Werner.

### NORTH DAKOTA

UNDER the sponsorship of the Fargo-Moorhead Music Teachers Association, a group of thirty music teachers met in the Gardner Hotel in Fargo, North Dakota on January 20, 1957 and organized the North Dakota Music Teachers Association. At that organizational meeting a constitution was accepted and the following officers were elected:

President: Mrs. W. H. Temple, 1502 12th St. North, Fargo, North Dakota;

Vice president: John W. Seale, Chairman of the Music Department at Jamestown College, Jamestown North Dakota;

Secretary-Treasurer: Mrs Ray A. Johnson, 303 South 8th St., Fargo, North Dakota.

This new State association applied for affiliation on the 100% basis, with the Music Teachers National Association in February of this year and their application was accepted by the national Executive Committee. It is interesting to note that in the state of North Dakota there were nine MTNA members for the 1955-56 membership year. As of January 31, 1957 the new association already had forty-four members enrolled. This large increase shows what can be done when professionally minded people work together

for the benefit of their colleagues and themselves.

Congratulations and a hearty welcome are extended to this newest State Music Teachers Association.



Mrs. W. H. Temple of Fargo, President of newly organized North Dakota MTA.



John W. Seale, Chairman of Music Department, Jamestown College, Jamestown, Vice President of newly organized North Dakota MTA.



Mrs. Ray A. Johnson of Fargo, Secretary-Treasurer of North Dakota MTA.

### OREGON

by Mrs. Lewis Jory

THE Oregon Music Teachers Association state-wide program on

contemporary music under the able leadership of its state president, Stanley Butler, is shortly moving toward its enthusiastically acclaimed successful conclusion.

Teachers performed in contemporary recitals, as did the student musicians of voice, piano, strings, woodwinds, and brasses. Now all public and private studio recitals on contemporary music study are completed, and selected best students are being assigned to an area-point nearest to participate in one of the Contemporary Festivals held at the various Universities of the state.

To Dr. Jacob Avshalomov, of Portland, and to Mr. George McKay, President Butler expressed his gratitude for their exceptional assistance rendered in the preparation and programming of this new and inspiring music.

Many interesting things are about to be unfolded at Oregon's MTA State Convention, June 27-28-29. The program chairman, Joseph Brye, is definitely very busy completing plans at Oregon State College, where he teaches piano, theory, and history. He has promised a program of music from the pens of the Oregon composers. Also, a session will be devoted to outstanding Syllabus student performers from all districts of the state, in order to acquaint Oregon teachers with young players of note. There is much more that could be said about the Convention, but, Oregon bids you come and enjoy music and Oregon with them on that date.

### MUSIC TEACHERS

Simplify your bookkeeping with the

#### NEW HRUBY LESSON RECORD

Only \$1.00 a copy, postpaid. Order now!  
THE HRUBY LESSON RECORD CO.  
14817 Euclid Ave., Cleveland 12, O.

# UTAH

by J. Ellwood Jepson

THE Utah State Executive Committee, UMTA, is proud and happy to report that the Salt Lake City Chapter of the Utah Music Teachers Association was born Tuesday, February 5th, at its first meeting held at the home of Mrs. Robert L. Sanks, 2211 South 18th East Street, Salt Lake City, Utah.

Mrs. Vera Frey Beason, prominent local piano teacher, contributed to the program with her talk titled "The Responsibilities of the Music Teachers to Themselves and to their Pupils."

A short business meeting followed wherein several worthwhile projects were presented for consideration.

The first Tuesday of each and every month has been tentatively selected as a meeting night for the Chapter.

A comparatively large and enthusiastic gathering voted the evening a complete success, and pledged wholehearted support in the new venture.

The elected officers for the term are as follows: Chairman, Mrs. Robert L. Sanks, 2211 South 18th East; Vice chairman, Mrs. Blaine Bradford, 517 Tenth Avenue; Sec. Treas., Mrs. Marcia Crosby, 662 Fourth Avenue.

The state officers heartily commend the initiative and enthusiasm of these local music teacher leaders and will do everything in their power to foster the development and growth of their local organization.

Mr. and Mrs. Wilbur House, of Tooele, Utah delegates, and J. Ellwood Jepson, President of the Utah Music Teachers Association, officially represented their state along with the other states of the Western Division, MTNA, at the biennial National Convention held in Chicago, Illinois, February 10-13, 1957, at the Congress Hotel.

The Utah Delegates were guests of Mr. Jepson at a luncheon given in their honor in the Mocha Room of the hotel, Wednesday, February 13th.

Mr. Jepson besides being on the executive committee of the Western Division, MTNA, is also a member of the American String Teachers Association, and found difficulty in dividing his time between the two associations at the convention as there were so many fine categories of musical offerings to choose from.

In talking with S. Turner Jones, National Executive Secretary, he said that he anticipated that more people from Utah would be in attendance at the Convention and stated that "Music Teachers have not really realized the importance of MTNA until they have personally experienced the benefits of a national convention." Let us hope that everyone will start planning now so that they can and will take advantage of the next one.

# WASHINGTON

by Leonard Jacobsen

WHITWORTH College in Spokane was the scene of Washington's Tenth Biennial Convention July 31, August 1, 2, 3, and 4, 1956.

President Warren of Whitworth College and Mrs. Warren graciously welcomed delegates at a tea and reception on the grounds of their home the opening day.

Leonard Martin, coordinating Chairman presented the Convention Program to the delegates at the formal luncheon at which time John T. Moore, the State President, presided over the opening business session. In addition to Mr. Martin, the local planning committee included Margaret Saunders Ott, President, Spokane Chapter, Ruth H. Almandinger, Dorothy R. Sinnitt and Bernice Gambel. These teachers with other members of the Spokane Chapter were wonderful hosts and their friendli-

ness and graciousness made a most pleasant stay for all delegates.

The most important musical event of the convention was the recital by Bernhard Abramowitsch, Berkley pianist, who also conducted three master class sessions. This evening of piano music will long remain in the memory of those fortunate enough to hear it. His program included Sonata in D Major, op. 53, Schubert; Variations on: "Ein Weib ist des herrlichsten Ding", Mozart; Four Bagatelles, Earl Kim; Sonata in F minor, op. 57, Beethoven. The audience was never conscious of the performer's stage presence but felt only his complete absorption in the music. Rarely do we hear a piano recital so devoted to the musical content.

Alfred Frankenstein was the other import for the convention. Mr. Frankenstein is an excellent speaker and his classes devoted to vocal problems and musical criticism created much enthusiasm. At one of the evening sessions Mr. Frankenstein gave his illustrated lecture on Moussorgsky's *Pictures at an Exhibition*, after which Mr. Abramowitsch performed the music. The slides used in the lecture were reproductions of some of the original pictures that inspired Moussorgsky's work. Mr. Frankenstein gave the story of how he acquired these originals. It made a unique and fascinating evening.

## Spokane Artists

The other musical programs heard were of an exceptionally high order. Two evenings were devoted to performances by artists of the Spokane chapter and many delegates spoke with envy of the fine performing ability of this group. In the opening program Eleanore Skok soprano, and Trula Whelan, pianist each presented solo groups and Mrs. Whelan joined Harold Paul Whelan, violinist for Beethoven's Kreutzer Sonata. In the second concert Patricia and Donald King Smith duo-pianists, Rex Eikum, tenor, Shirley Danielson, accompanist and Helen Bacchus de la Fuente, violinist and Margaret Saunders Ott, pianist, presented a well balanced program. Here the Aria and Toccata for two pianos by Dello Joio and the Strauss Sonata for Violin and Piano had special appeal because they are seldom heard.

Dr. Stanley Chapple, Director of the School of Music, University of Washington, was in charge of a

choral conducting class, and later was guest speaker for the official banquet at which time he captured the hearts of his listeners with his honest approach to trends in musical taste.

A demonstration of the Zepp-Montague Musical Kindergarten again emphasized the need for this kind of activity. We should encourage more college students to prepare for this field of teaching.

The American Musicological Society was represented by Janet Miller, Sister Marietta, S.N.J.M., Holy Names Academy, Gwendolyn Harper, Eastern Washington College of Education, and Edith Woodcock of the University of Washington, who discussed the "Contributions of the Orient to Western Musical Culture." Frances Aranyi brought a chamber music ensemble group of the Youth Symphony of the Pacific Northwest for a program.

The piano panel discussions under the direction of Virginia Clancy Moore and the Vocal panel discussions under the direction of Ruth

Havstad Almandinger, gave members numerous opportunities to express themselves by prepared papers as well as from the floor on pertinent teaching problems. In almost every instance those attending wished there had been more time allowed. Several meetings of the chapter presidents gave an opportunity to exchange ideas for meetings and projects. The recital and tea featuring winners of the W.S.M.T.A. young Composer's Contest made one realize how exciting it is to hear young students perform their own compositions.

Spencer Moseley of the School of Art, University of Washington, disturbed and informed his listeners with a discussion of "Meanings in Art". Theodore Normann gave an excellent picture of the musical scene in America at the final session.

Mr. Moore, the retiring President and his Executive Board were congratulated on carrying the Association through a difficult period, for it was their job to implement the new accreditation procedures whereby our State Association became the ac-

crediting agency for private music teachers which heretofore had been conducted by the State Board of Education. This important step represented many hours of time and devotion by our past presidents and members of the education committee.

New officers elected included: President, Leonard Jacobsen, College of Puget Sound, Tacoma; 1st Vice President, Mrs. Ina Lane, Richland; 2nd Vice President, Mrs. Virginia Moore, Spokane; Treasurer, Mrs. Vance Thompson, Seattle; Secretary, Mrs. Lois Whitner, Montesano; Western District Vice President, Mrs. Dorothy Sivertson, Tacoma; Central District Vice President, Mrs. Myrtle Morgan, Peshastin; Eastern District Vice President, Mrs. Edith O'Hearn, Kennewick. Additional officers include: Junior Past President, John T. Moore, University of Washington, Seattle; Senior Past President, Henrietta McElhany, Spokane; Executive Secretary, Dr. Frederick Kintzer, Centralia; and Olive Hartung, Editor W.S.M.T.A. "Clarion", Olympia.

## WHITNER

(Continued from page 13)

\*RAPUNZEL (Adelaide Crapsey) Med Am (e-a) Lento-quasi recitative Mercury 1947 4p .60

"Four Poems by Edward Arlington Robinson" Carl Fischer 1948

\*LUKE HAVERGAL med Eb (b-f) Sadly, tenderly-Estatically 8p .75

RICHARD CORY low Bb (a-e) "Quietly and decorously but with an elegant swing" 5p .60

\*MINIVER CHEEVY low Gm (g-f) A satire in the form of variations 6p .60

\*CALVARY low Dm (g-f) With heavy and measured tread 6p .60

BELLS IN THE RAIN (Elinor Wylie) high G (e-g) Quietly, with bell-like evenness Carl Fischer 1948 5p .60

\*I RIDE THE GREAT BLACK HORSES (Robert Nathan) med (b-f) With a firm tempo and great rhythmic drive G. Schirmer 1949 8p .75

\*HERE IN THIS SPOT WITH YOU (Robert Nathan) med (b-f) Quietly and tenderly More animated G. Schirmer 1949 4p .50

LITTLE ELEGY (Elinor Wylie) "plaintively" 2p †THE BIRD (Elinor Wylie) high (f-a) "Simply and very quietly" G. Schirmer 1949 3p .60

†A PIPER (Seumas O'Sullivan) high D (c♯-b) In brisk march tempo G. Schirmer 1949 5p .60

\*ON A MARCH DAY (Sara Teasdale) low (b-Gb) With great sweep and energy Boosey & Hawkes 1949 7p .75

\*SPRAY (Sara Teasdale) med (c♯-a) Light and lively Boosey & Hawkes 1949 5p .75

\*CAPRI (Sara Teasdale) med (c-A♭) Slowly and with intense feeling Boosey & Hawkes 1949 2p .75

VOICES (Witter Bynner) high (f♯-a) Gracefully, in waltz rhythm Boosey & Hawkes 1949 4p .75

CENTRAL PARK AT DUSK (Sara Teasdale) med (e-g) Hushed and tense Boosey & Hawkes 1949 2p .75

VELVET SHOES (Elinor Wylie) high A (c-a) "At a tranquil pace" Boston 1950 4p .60

VIENNESE WALTZ (Elinor Wylie) med Gb (c-A♭) "Dreamily, in moderate waltz tempo" Boston 1950 8p .60

†I CAN'T BE TALKIN' OF LOVE (Esther Mathews) med F♯ (c♯-g) "With a steady and quiet swing" G. Schirmer 1950 4p .60

\*THERE WILL BE STARS (Sara Teasdale) med (b-g♯) Boosey & Hawkes 1953 2p .75

\*YELLOW HAIR (W. B. Yeats) med Bb (c-Gb) Allegro Boston 1953 5p .60

\*EVENING (Frederic Prokosch) Med Bbm (a-g) "With a quiet, steady swing" Carl Fischer 1954 4p .60

†JUST SPRING (E. E. Cummings) high (d-Bb) Joyous Carl Fischer 1954 5p .60

IN THE FIELDS (Charlotte Mew) low (a-E) Slow and quiet Carl Fischer 1954 2p .60

PAUL NORDOFF (1909) published by Associated Music Publishers, Inc., except as otherwise indicated.

WILLOW RIVER (M. A. Seifert) med G (d-g) Lazily 1938 3p .60

SONG (anonymous) med high Dm (Db-a) Andante 1938 3p .60

†SERENADE (Kathleen Millay) med F♯ (c♯-f♯) 1938 3p .60

\*CAN LIFE BE A BLESSING (John Dryden) med G (e-g) Moderate 1938 4p .60

TIME, I DARE THEE TO DISCOVER (John Dryden) med Em (d♯-g) Adagio 1938 3p .60

\*TELL ME, THYRSIS (John Dryden) med G (e-g) Allegro 1938 4p .60

MUSIC I HEARD WITH YOU (Conrad Aiken) med Bb (d♯-f♯) Slowly 1938 3p .60

THIS IS THE SHAPE OF THE LEAF (Conrad Aiken) med low (b-e) Slowly 1938 5p .60

ELEGY (Elinor Wylie) med F (c-f) Slowly 1938 1p .60

FAIR ANNETTE'S SONG (Elinor Wylie) med F (c-f) Quickly 1938 4p .60

†THERE SHALL BE MORE JOY (Ford Madox Ford) med F♯ (c♯-f♯) Allegro 1938 4p .60

JOUR DES MORTS (Charlotte Mew) med (d♯-f) Slowly 1938 2p .60

WHITE NOCTURNE (Conrad Aiken) med E (c-e) Andante Ditson 1942 3p .50

\*DIRGE FOR THE NAMELESS (Walter Prude) med Bbm (Bb-Gb) Largo 1944 3p .60

\*EMBROIDERY FOR A FAITHLESS FRIEND (Walter Prude) med Em (c-a) Allegro 1945 3p .50

\*LACRIMA CHRISTI (Marya Mannes) med Cm (c-f) Very slowly Mercury 1947 3p .60

\*BEAUTIFUL CITY (Spiritual) med (d-g) Moderato 1948 5p .60

†ANTHONY'S SONG BOOK (Ten Songs) G. Schirmer 1950 20p .75



\*SONG OF INNOCENCE (William Blake) med A (d-f#)  
Allegro Carl Fischer 1952 4p .60

Particular attention is called to several distinguished series of modern American songs. Some of the songs previously listed are from these series and will therefore be omitted here.

CONTEMPORARY AMERICAN SONGS published in three series by Associated Music Publishers, Inc.

William T. Ames	A DREAM PANG (Robert Frost) FIRE AND ICE • NOTHING GOLD CAN STAY • SPRING POOLS (Robert Frost)
Paul Bowles	DAVID (Frances Frost) IN THE WOODS
Elliott Carter	DUST OF SNOW (Robert Frost) THE ROSE FAMILY (Robert Frost)
Theodore Chanler	THE LAMB (William Blake) MEMORY (William Blake) THE FLIGHT (Leonard Feeney)
David Diamond	MUSIC WHEN SOFT VOICES DIE (Shelley) ON DEATH (John Clare) EPITAPH (Herman Melville) LET NOTHING DISTURB THEE • TO LUCASTA, ON GOING TO THE WARS
Celius Dougherty	BEAUTY IS NOT CAUSED (Emily Dickinson) TAPESTRY (Wm. Douglas)
Remi Gassmann	SERENADE (Kenton Kilmer)
Parks Grant	LOOKING ACROSS (Thomas Hardy)
Irwin Heilner	THE TRAVELER (Longfellow)
John Klein	ILLUSION • NIGHT MIST • SONNET TO THE SEA (Jeanne Hislop) TO EVENING (Jeanne Hislop) THERE WAS A LITTLE GIRL (Pearl Stevens)
Arthur Kreutz	CHLOE (Robert Burns) A RED, RED ROSE (Robert Burns)
Otto Luenig	A FARM PICTURE (Walt Whitman) HERE THE FRAILEST LEAVES OF ME (Walt Whitman)
Gardner Read	NOCTURNE (Frances Frost) THE MOON • THE UNKNOWN GOD

MODERN ART SONGS published by Carl Fischer, Inc.

William Bergsma	SIX SONGS (E. E. Cummings) LULLEE, LULLAY (Janet Lewis)
David Diamond	BE MUSIC, NIGHT (Kenneth Patchen) EVEN THOUGH THE WORLD KEEPS CHANGING (Rainer Maria Rilke)
John Edmunds	THE LONELY (George William Russell)
Roy Harris	FOG (Carl Sandburg)
Everett Helm	PRAIRIE WATERS BY NIGHT (Carl Sandburg)
Mary Howe	IRISH LULLABY (Helen Coale Crew) LET US WALK IN THE WHITE SNOW (Elinor Wylie)
Douglas Moore	OLD SONG (Theodore Roethke) UNDER THE GREENWOOD TREE (Shakespeare)
Sam Morgenstern	THE APPLE TREE (Federico Garcia Lorca, translated Edwin Honig)

MUSIC PRESS (MERCURY) CONTEMPORARY SONG SERIES published by Mercury Music Corp.

William T. Ames	JUDGEMENT (William Rose Benet)
Paul Bowles	ON A QUIET CONSCIENCE (Charles I)
Henry Cowell	THE DONKEY (G. K. Chesterton) ST. AGNES MORNING (Maxwell Anderson)
David Diamond	BRIGID'S SONG (James Joyce) DAVID MOURNS FOR ABSOLOM (II Samuel)
John Edmunds	MILKMAIDS (Anonymous) THE FAUCON (16th Century English)
Everett Helm	TWO LOVE SONGS (E. E. Cummings)
Normand Lockwood	OH, LADY, LET THE SAD TEARS FALL (Adelaide Crapsey)
Quincy Porter	MUSIC WHEN SOFT VOICES DIE (Percy Bysshe Shelley)
Nen Rorem	THE LORDLY HUDSON (Paul Goodman) SPRING AND FALL (Gerard Manley Hopkins)

The two new collections described below will be welcomed

by student, teacher, and professional singer. They should give impetus to the study and performance of contemporary art songs in English.

COLLECTED SONGS Samuel Barber Contains all songs written and published up to 1955, including the "Ten Hermit Songs" High and Low keys G. Schirmer 1955 100p \$4.00

CONTEMPORARY SONGS IN ENGLISH edited by Bernard Taylor. Includes biographical sketches of composer and authors, with some general comments on the subject of singing. Contents: William Bergsma LULLEE, LULLAY; Gene Bone and Howard Fenton DEBORAH; Esther Cooper ENOUGH; Norman Dello Joio MILL DOORS and THERE IS A LADY SWEET AND KIND; John Duke BELLS IN THE RAIN and LUKE HAVERGAL; John Edmunds THE LONELY; Isadore Freed CHARTLESS; Roy Harris FOG; Everett Helm PRAIRIE WATERS BY NIGHT; Gustav Holst INDRA; Mary Howe LET US WALK IN THE WHITE SNOW; Douglas Moore OLD SONG and UNDER THE GREENWOOD TREE; Ralph Vaughan Williams SILENT NOON; med high (03819) med low (03820) Carl Fischer, Inc. 1956 82p \$2.00

The following periodical and book references have been selected because they clarify various aspects of modern song: through dealing with the work of the six song composers chosen for this study, through discussing the influences evident in the work of modern song composers, and through a study of the relation of text and music and how the composer responds to literary influences.

Abraham, Gerald ed. *The Music of Schubert* W. W. Norton & Company, New York, 1947 Chapter 5 "The Songs" by Alec Robertson pp 149-197

Bacharach, A. L. ed. *The Music Masters Vol. IV The Twentieth Century* Cassell & Company Ltd., London, 1954 "Samuel Barber" by W. R. Anderson pp 11-16 "Benjamin Britten" by Eric Walter White pp 49-55

Broder, Nathan *Samuel Barber* G. Schirmer, Inc., New York, 1954 "The Music for One Voice with Accompaniment" pp 60-66

Citkowitz, Israel "Abstract Method and the Human Voice" *Modern Music* Vol. XX No. 3 March-April, 1943 pp 147-151

Colles, H. C. *Essays and Lectures* Oxford University Press, London, New York, Toronto, 1945, "John Dowland" pp 5-7 "Parry as Song-Writer" pp 55-57 "Joy in Music" pp 145-147

Colles, H. C. *Voice and Verse a Study in English Song*, Oxford University Press, London, 1928

Cooper, Martin *French Music from the death of Berlioz to the death of Faure*. Oxford University Press, 1951 "Debussy's Songs" pp 96-98

Crist, Bainbridge *The Art of Setting Words to Music* Carl Fischer, Inc., New York, 1944

Denby, Edwin "About Words for Singing" *Modern Music* Vol. XX, No. 4 May-June, 1943 pp 226-228

Drew, W. S. *Singing, The Art and the Craft* Oxford University Press, London, 1937 Chapter II "Poetry and Its Musical Settings" pp 10-18 Chapter V "Meaning in Speech and Song" pp 42-52 Chapter IX "Music without Letters" pp 99-105

Duke, John "Words as Musical Elements" *The Bulletin* (National Association of Teachers of Singing) September, 1954

Ewen, David, ed. *The Book of Modern Composers* Alfred A. Knopf, New York, 1950 "Benjamin Britten" by Erwin Stein pp 513-522

Einstein, Alfred *Music in the Romantic Era* W. W. Norton & Co., Inc., New York, 1947 "Music and Words" pp 21-25

Fleming, W. "Ernst Bacon" *Musical America* April 15, 1949 p 8

Goss, Madeleine *Modern Music Makers* Contemporary American Composers E. P. Dutton & Co., Inc., New York, 1952 "Samuel Barber" pp 393-406 "Norman Dello Joio" pp 436-446

Greenberg, Noah, ed. *An Elizabethan Song Book* Lute Songs: Madrigals and Rounds. Text edited by W. H. Auden and Chester Kallman Doubleday & Company, Inc., Garden City, New York, 1955 "The Poems" pp xi-xxiv

Hindemith, Paul *A Composer's World* Harvard University Press, Cambridge, 1952 Chapter 7 "Performers" pp 129-147

Horan, Robert "Samuel Barber" *Modern Music* Vol. XX, No. 3 March-April, 1943 pp 161-169

Kagen, Sergius "The American Concert Song" *The Juilliard Review* Fall, 1954 pp 11-16

Kagen, Sergius *Music for the Voice* a descriptive list of Con-



- cert and Teaching Material Rinehart & Company, Inc., New York, Toronto, 1949 "British and American" pp 301-350
- Kelsey, Franklyn "Speech-Song and the Singer" *Music and Letters* Vol. 36, No. 2, April, 1955 pp 146-154
- Kerr, R. M. "America's Folk Music Comes Into Its Own" *Musical Courier* Oct. 1, 1949 pp 6-7
- Kimmel, William "Vaughan Williams' Choice of Words" *Music and Letters*, April, 1938 pp 132-142
- Leichtentritt, Hugo *Musical Forms* Harvard University Press, Cambridge, 1951 Chapter IX "The Vocal Forms" pp 178-216 Chapter XII "The Accompaniment in Its Formal and Stylistic Significance" pp 242-269
- Marshall, Madeleine *The Singer's Manual of English Diction* G. Schirmer, Inc., New York, 1953
- Mellers, Wilfrid *Studies in Contemporary Music* Dennis Dobson, Ltd., London, 1947 Chapter IX "Holst and the English Language" pp 145-152
- Milner, Anthony "The Vocal Element in Melody" *The Musical Times*, March, 1956 pp 128-131
- Mitchell, Donald and Keller, Hans, ed. *Benjamin Britten a Commentary on His Works from a Group of Specialists* Philosophical Library, New York, 1952 "The Musical Atmosphere" by Donald Mitchell pp 9-58 "The Vocal Music" by Peter Pears pp 59-73 "The Purcell Realizations" by George Malcolm pp 74-82
- Newlin, Dika *Bruckner, Mahler, Schoenberg King's Crown* Press, New York, 1947 "Literary Influences on Mahler" pp 119-124 "Mahler the Lyricist" pp 125-135
- Niemann, Walter *Brahms* translated from the German by Catherina Alison Phillips Alfred A. Knopf, New York, 1929 Chapter XXVIII "The Vocal Music" pp 349-389
- Northcote, Sydney *The Songs of Henri Duparc* Dennis Dobson, Ltd., London, 1949 Chapter 3 "The Poets" pp 59-76 Chapter 4 "The Songs" pp 75-114
- O'Connor, William *Van Sense and Sensibility in Modern Poetry an Examination of Modern Poetry — Its Underlying Aesthetic and Its Intellectual History* The University of Chicago Press, Chicago, 1948
- Pattison, Bruce *Music and Poetry of the English Renaissance* Methuen & Co., Ltd., London, 1948 Chapter II "The Singing of Poetry" pp 20-38 Chapter V "Musical and Poetical Form" pp 76-88 Chapter VII "The Air" pp 113-140 Chapter VIII "Musical Influences on Poetry" pp 141-159
- Rosenfeld, Paul "Language and Modern Music" *Modern Music* March-April, 1941 pp 147-154
- Sabin, Robert "Norman Dello Joio" *Musical America* Dec. 1, 1950, p 9
- Sessions, Roger *The Musical Experience of Composer, Performer, Listener* Princeton University Press, Princeton, 1950 Chapter IV "The Performer" pp 68-86
- Schauffler, Robert Haven *Florestan, The Life and Works of Robert Schumann* Henry Holt & Company, New York, 1945 Chapter 6 "The Songs" pp 369-388
- Schoenberg, Arnold *Style and Idea* Philosophical Library, New York, 1950 "The Relationship to the Text" pp 1-6
- Schoenberg, Harold C. "Facing the Music" (on young American composers and the art song) *Musical Courier* June, 1952 p 145
- Selfridge, C. B. "The Singer's Repertoire" *American Music Teacher* September-October, 1952 p 2
- Tovey, Donald Francis *A Musician Talks* Oxford University Press, London, New York, Toronto, 1941 Vol. I *Integrity in Music* Vol. II *Musical Textures*
- Tovey, Donald Francis *Essays and Lectures on Music* Oxford University Press, London, New York, Toronto, 1949 "Franz Schubert" pp 103-133 "Words and Music" pp 202-219
- Walker, Frank *Hugo Wolf* Alfred A. Knopf, New York, 1952 Chapter X "The Achievement: Four Song Books" pp 226-259
- Warburton, Annie O. *Melody Writing and Analysis* Longmans, Green and Co., London, New York, Toronto, 1952 Part II "The Setting of Words to a Melody" pp 47-68 Part IV *More Advanced Melody Writing to Words* pp 96-116
- Williams, Ralph Vaughan "Ivor Gurney" *Music and Letters* Vol. XIX, January, 1938 pp 1-17

## NATIONAL CONVENTION

(Continued from page 2)

Aurora, Illinois, and twenty eight hostesses, made the registrants conscious of the true friendliness that can be found even in a metropolitan area.

People in charge of selling local advertising, in charge of arranging for transportation, those in charge of securing needed convention equipment, and those who sold memberships to this Convention must also be given a standing vote of thanks. It is only through the selfless work of

such people that a professional Association such as the Music Teachers National Association is able to bring to its members such outstanding national conventions for the minimum registration fees charged.

Listing the names of the world-famous musicians who performed at this Convention would mean very little to anyone who reads this account. It would prove to those who were absent that they really missed the chance of a lifetime. Just imagine being able to attend such concerts, recitals and musical interludes as the following: John Cage, pianist; David Tudor, pianist; Michigan State Uni-

versity Workshop of Early and Contemporary Music, Hans Nathan, director; Lois Laverty, soprano; Helen Niblock, violin; Alan Curtis, piano; Angel Reyes, violinist; Audan Ravnann, pianist; The Michigan String Teachers String Orchestra, Wayne Dunlap, conductor; The State University of Iowa Woodwind Quintet, Himie Voxman, director; The State University of Iowa Symphony Orchestra, James Dixon, conductor, John C. Simms, pianist; The Augustana Choir, Henry Veld, Director; String Ensemble from Manual High School, Louisville, Kentucky, Rubin Sher, director; Alice Ehlers, harpsi-

## MEMORIES OF THE 1957 NATIONAL CONVENTION



The busy registration area.



Photo by Oscar & Associates

The formal executive committee.

chordist; The Resident String Quartet of Kansas State College; Marian Jersild, pianist; Northwestern University Chamber Singers, William Ballard, director; The Northwestern University Opera Workshop, Eugene Dressler, musical director; Opera—*Trouble in Tahiti* by Leonard Bernstein; Heinrich Fleischer, organist; The University of Chicago Choir, Richard E. Vikstrom, director; James Lawson, carillonneur; The Jordan College Ballet; Butler University Little Symphony, Igor Buketoff, conductor; Ballets—"Peter and the Wolf", "Charade," and "Job"; Josef Marais and Miranda, folk singers; Michigan State University String Quartet; Dolores Rosenberg, pianist; University of Michigan Singers, Maynard Klein, conductor; The Chicago Symphony Orchestra, Fritz Reiner, conductor; E. Power Biggs, organist; Anna Kaskas, contralto; Edward Kilenyi, pianist; Emil Bock, violinist; Russell Baum, pianist; Francis Tursi, violinist; Armande Basile, pianist; Mary Katherine Kessler, pianist; The Percussion Ensemble of the University of Illinois, Jack McKenzie, director; The Brass Choir of Northwestern University, John Paynter,

director; Members of the Pro Arte Quartet; Leo Steffens, pianist; The University of Illinois Symphony Orchestra, Bernard Goodman, conductor; Soulima Stravinsky, pianist.

In addition to this, Sectional Meetings were held in American Music; Church Music; Musicology; Psychology-Therapy; Junior Piano; Senior Piano; School Music; Strings; Student Affairs; Voice; and Wind and Percussion.

Subject Area Section Meetings were held in the following fields: Music in Colleges. Theory-Composition, and Piano.

The American String Teachers Association, Mr. Frank W. Hill of Iowa State Teachers College, Cedar Falls, President, held its National Convention along with the Music Teachers National Association at this time. Through the cooperation of the MTNA String Committee and the American String Teachers Association, six outstanding sessions were held.

Officers elected for the 1957-59 biennium are: President, Dr. Duane H. Haskell, Chairman of the Department of Fine Arts, Arkansas State College, State College, Arkansas;

Vice President in Charge of the National Convention Program, Mr. Lavahn Maesch, Lawrence Conservatory, Appleton, Wisconsin; Second Vice President in Charge of States and Divisions, Dr. Duane A. Branigan, Director of the School of Music, University of Illinois, Urbana; Third Vice President in Charge of Membership, Miss Virginia France, 2844 Bonnie View Road, Dallas 16, Texas; Recording Secretary, Dr. John H. Lowell, School of Music, University of Michigan, Ann Arbor, Michigan; and Treasurer, Mr. Leland A. Coon, School of Music, University of Wisconsin, Madison, Wisconsin.

New members of the Executive Committee include Dr. Hazel D. Monfort of Alva, Oklahoma; Dr. Paul Beckhelm of Cornell College, Mount Vernon, Iowa; Dr. Archie N. Jones of the University of Texas in Austin; Dr. Allen I. McHose of the Eastman School of Music, Rochester, New York; Miss Caroline Irons of Oakland, California; Mr. John Crowder, Dean of the School of Fine Arts, University of Arizona; Mrs. Dorris Van Ringlesteyn of Grand Rapids, Michigan; and Mrs. Amy Olmsted Welch of Portland, Oregon.

*Use the method that comes to the point!*

Use the new  
**ADA RICHTER**  
**PIANO COURSE**

A teacher writes:

"The Older Beginner's Book One" is  
so clearly defined . . . every explanation  
so simple and to the point, it  
actually teaches itself.

- Effective
- Entertaining
- for the Student
- Comprehensive
- Contemporary
- for the Teacher

Pre-School Book 60¢ • Books I, II, III (Early Beginner) 75¢, Book IV (Early Beginner) \$1.00 • "Keyboard Games" (Supplementary material to be used with last half of Book I, and all of Book II) 75¢ • "Adventures At The Keyboard" (Supplementary material to be used with all of Books III and IV) \$1.00

*See it at your dealer, without delay*

M. WITMARK & SONS • 619 WEST 54th STREET, NEW YORK 19, N. Y.



### Membership Campaign

One of the important parts of the Convention was the kick-off meeting for a membership campaign that should bring in at least 10,000 new members before September 1, 1958. The scoreboard showing the present status of this campaign appears elsewhere in this issue of AMERICAN MUSIC TEACHER.

Also at this Convention the North Dakota Music Teachers Association application for affiliation on the 100% basis was accepted by the Executive Committee. This means that MTNA now has thirty-two State Associations affiliated with the National Association.

A great deal of enthusiasm for the MTNA Piano Teachers Workshop was in evidence throughout the entire Convention. Hundreds of people inquired into these Workshops and promised that they would do all they could to produce such Workshops in their communities for the benefit of their colleagues.

Also during this Convention the Executive Committee adopted a model Code of Ethics which is recommended to the various Divisions and States. This Code of Ethics appears

elsewhere in this issue of AMERICAN MUSIC TEACHER.

Dr. Karl O. Kuersteiner, immediate Past President of MTNA must certainly be highly commended for his unlimited sincerity and enthusiasm for the Association, as well as for his competent and effective leadership as President for the past two years. As a token of its appreciation and thanks, the Executive Committee conferred upon Dr. Kuersteiner a Life Membership in MTNA.

As President Kuersteiner said in his Greetings, the constructive program of MTNA action is appearing in our National Biennial Convention of the eighty-first year. This Convention was truly a living example of MTNA in action. ▲▲▲

## CHOTZINOFF

(Continued from page 4)

at. For a nickel you could buy a schooner of beer and a highly-filling free lunch at the best saloons in town. For ten cents you could buy two loaves of bread, or two quarts of milk, or a pound of meat, or a pair of stockings, or two good cigars. At any rate, it wasn't easy for me to obtain the weekly dime for my lessons with my teacher, and I was grateful for the use of her piano an hour each day, for we had no piano at home. There was, fortunately, no nonsense about Miss Taffel. In no time she taught me to read music well, and she put me through the little exercises in finger technique, disguised and made palatable to the beginner by provocative titles like *Little Polka*, *The Running Brook*, *Little Dog Chasing his Tail*, etc. Miss Taffel never wasted a word. Her lessons lasted one hour, not a minute more or less. Her efficiency was beyond question, but her impersonal attitude toward both me and music seemed strange in a disciple of an art that I considered the most emotional of all the arts. Either she was unaware of the poetic flavor of the titles of the little pieces she taught me, or else she deliberately chose to consider only the technical problems they concealed. When I essayed on my own a bit of poetic realism in *Little Dog Chasing his Tail* by speeding up the tempo a bit towards the end, Miss Taffel implied her disapproval by beginning to count in very strict time, in a sharp, impersonal voice. She had, I now

## FOUR MTNA NATIONAL OFFICERS



Photo by Oscar & Associates

Left to right: First Vice President LaVahn Maesch, Treasurer Leland A. Coon, Third Vice President Virginia France, and President Duane H. Haskell.

realize, little imagination and less poetry; so that while I was doing all right in finger work, I was left to my own devices in the matter of interpretation.

### Madame Zamoshkin

But before a year had passed I made the acquaintance of quite a different sort of teacher. Unlike Miss Taffel, Madame Zamoshkin, a lady of ample proportions, had no interest whatever in technique. Her sole preoccupation was with interpretation. She taught what she called an absolutely new method. It was the simplest method imaginable, and one which no child or young person could resist, for it categorically ban-

ished all technical studies. Perhaps the following passage from a book of my early reminiscences will give a clearer idea of Madame Zamoshkin's "Method." I ought to add that when I first met this exponent of a liberating piano method I was ten years old and very impressionable.

"I played for Madame Zamoshkin some of the pieces I had studied with Miss Taffel and I played them very well, thanks to Miss Taffel's insistence on correct finger work. Madame Zamoshkin's opinion of my playing was most flattering, but she thought the time had arrived for me to tackle a more ambitious repertoire than the one I had studied. Her own piano method was a revolutionary one, and

The logical approach to the playing of popular music!

**Book One**  
*The Skitch Henderson*  
POPULAR PIANO COURSE

**THE SKITCH HENDERSON**  
**POPULAR PIANO COURSE (In 2 Bks.)**  
by Skitch Henderson & Lou Singer  
Educational Consultant: B. Whitefield

For the first time classic and popular piano teachers are provided with a practical, thorough and complete piano course for the playing of popular music—progressively graded. Students will develop a sound grasp of Popular Chord Structure, Rhythms, Improvisational Techniques and Styles. A natural for those who want to play pop tunes!

**THE B.F. WOOD MUSIC CO. INC.**  
24 BROOKLINE AVE. - BOSTON 15, MASS.

**PRIMER**  
*The Skitch Henderson*  
POPULAR PIANO COURSE

Primer .60  
Book One 1.00



under it her pupils had made brilliant progress. She described this method in one word: 'Freedom,' she said, and the word rang out impressively violent. 'My method is *liberty*! A teacher should not be a jailor. He should be a *liberator*. What difference can it make, what difference, I ask you seriously, can it make whether you hold your hands high or low? Whether you use your fourth or fifth finger? Is that the important thing? I ask you, and I want you to answer me honestly and frankly—is that the important thing?' I shook my head dubiously. It certainly could not be important. Had I wasted a year in slavishly taking the fingering suggested by composers in their printed works, or by Miss Taffel? Madame Zamoshkin saw me waver and pressed her advantage. 'Does a bird take lessons in flying?' She asked rhetorically. 'Does someone tell her to use her right instead of her left wing? All *she* needs is freedom! Release her from her cage and she will fly away, never mind how. It's the same with students of the piano. Give them Free-

dom, and they will play *anything*!'

"The more I thought about the benefits of the Freedom Method the more I liked it. I saw ahead of me a limitless repertoire of music which would be mine without drudgery of fingerwork and long hours of practice. Also the method carried with it the privilege of choosing the music to be studied. The overture to the *Poet and Peasant* stood on the music rack of Madame Zamoshkin's piano, and I chose it as the first piece of my new repertoire. But when I opened the music I saw that it bristled with unusual technical problems and several time changes. Madame Zamoshkin laughed away my fears and offered to play the overture for me to prove how easy it was when subjected to the liberating influences of the Freedom Method. 'People pay too much attention to notes,' she said as she seated herself at the piano, 'and not enough to the spirit. The great Anton Rubinstein always played wrong notes, and nobody cared. Why? Because he always brought out the *soul* of music. Anybody can play the right notes, but

how many can bring out the soul?'

"Madame Zamoshkin played the overture daringly and recklessly, I thought. I turned the pages. In my eagerness to keep up with her I sometimes turned a page too soon or too late. My new teacher never paused or hesitated, but composed a few measures of her own on the spot. How closely she had modelled herself on the great Anton Rubinstein! For she quite disregarded, for the most part the printed notes, especially in intricate or rapid passages! In the slower, lyric sections, she brought out what I presumed was the *soul*. On these notes she lingered, caressing them by raising and depressing her wrists, while her face assumed a pained expression, and she shook her head ecstatically, as if the beauty of the moment was too much for her to hear. When she arrived at the last page she pressed the loud pedal down and kept her foot on it remorselessly, and with flashing arms and fingers she let loose a babel of sound such as I had never before heard. Madame Zamoshkin's face was triumphant, though covered with sweat. 'You may have noticed,' she gasped, wiping her face, 'that I left out some of the notes. But I did *not* leave out the *soul* of the *Poet and Peasant*. No! *That* I didn't.'

### Interpretations

"In the half year that I studied with Madame Zamoshkin I 'interpreted,' as she called my rather wild performances, at least two dozen compositions, most of them transcriptions of orchestral works or arias and songs. Madame Zamoshkin denied the existence of pianistic difficulties, or at any rate, treated them summarily when she herself met them. When I found that I was unable to negotiate certain passages she would tell me to regard the spirit, not the letter, and brushing me off the piano stool would demonstrate how to achieve the one without engaging the other. I learned to rely on the loud pedal in critical technical moments, and while the results were unclear, Madame Zamoshkin soothed my doubts by admiring the 'impression' I had created with seemingly recalcitrant notes. As for octaves, thirds, sixths, arpeggios, scales, Madame Zamoshkin called them 'a bag of tricks' for the amusement of the superficial, but promised that if I really wished to acquire them, they would come to me them-

## Outstanding Piano Publications from MILLS MUSIC, INC.

### GUY MAIER

#### YOUR BACH BOOK

24 works by J. S. Bach chosen from Suites, Partitas, Inventions, Preludes & Fugues from "The Well-Tempered Clavichord". 1.50

#### YOUR MOZART BOOK

Selections from favorite short and lighter works by Mozart with added fingering and suggestions by Guy Maier. 1.50

#### YOUR MOZART RECORDS recorded by GUY MAIER

Two 10" Long Playing Records, 3.95 each

Guy Maier dramatic recorded performance of Mozart's favorites, which are also contained in YOUR MOZART BOOK.

#### YOUR CHOPIN BOOK

23 Chopin compositions selected from Preludes, Nocturnes, Waltzes, Polonaises, etc. Meticulously edited with excellent pedaling and fingering. 1.00

#### YOUR LISZT BOOK

Collection of lyrical compositions by Franz Liszt offering a variety of pianistic technic. 1.50

### HANS BARTH

#### KEYBOARD MUSIC OF THE SEVENTEENTH CENTURY

A collection of 15 short piano pieces by outstanding composer-musicians of the 17th century. Ideally suited for class or individual study—these works lay the foundation for further study of the works of Bach, Handel and others. 1.00 complete

Compositions available separately include:

THE CARMAN'S WHISTLE—William Byrd—Edited by Hans Barth	.....	.40
THE HAND ORGAN MAN—P. I. Tschaikowsky—Edited by Hans Barth	.....	.40
MAZURKA —P. I. Tschaikowsky—Edited by Hans Barth	.....	.40
POLKA—P. I. Tschaikowsky—Edited by Hans Barth	....	.40

MILLS MUSIC, INC., 1619 Broadway, New York 19, N. Y.



selves easily with age and experience. In the meantime I must not feel intimidated when the music called for them, but do the best I could.

"The news of the Freedom Method spread quickly in the neighborhood, and Madame Zamoshkin was soon besieged by pupils, both beginners who looked forward to a speedy conquest of 'pieces' without the drudgery of practice, and students of the piano who had hitherto believed that one had to work hard to master the instrument, and were delighted to find they had been quite wrong, and that 'Methods' existed that altogether dispensed with serious work."

#### Emerson

So much for my reminiscences. I had many other teachers in my youth. But my first two piano teachers made the most lasting impression on me because they represented two extremes of pedagogy—the rigidly mechanical, and the purely sentimental. Both, I believe, are to be avoided. But in my own case, at least, the first proved less harmful than the second. For if I had not first acquired the rude elements of piano technique from the soulless Miss Taffel I should never have survived the naive charlatanism of Madame Zamoshkin. Most of my fellow students in Madame Zamoshkin's Freedom Method class were doomed forever to flounder around in the disorganized limbo of "interpretation," their only refuge the loud pedal. Those few of us who came to the Freedom Method with a smattering of piano technique eventually rejected the sentimental approach and fled to Czerny, Clementi and other correctives. But we never returned to the aridity of Miss Taffel's philosophy of pedagogy. We went on to teachers who were as aware of the Soul of music as Madame Zamoshkin was, and as insistent about importance of technique as Miss Taffel had been. In my own case the transition from the unreality of both Miss Taffel's work-a-day method and Madame Zamoshkin's Freedom Method was hard and painful. My very next teacher advised me to discard the *Poet and Peasant* overture and gave me scales to practice. And when, hurt and bewildered, I asked him when I could undertake the interpretation of music, he said, quoting Emerson, "You must first be sure of the ground under your feet before you gaze up at the stars."

It is, I believe, axiomatic that the spirit can be revealed only through the letter, the soul through the flesh. They do not exist by themselves. When we look at Michaelangelo's statue of Lorenzo the Magnificent in the Medici tomb in Florence we are overcome by the sad spirituality of the armor-encased figure. We are overwhelmed by a feeling of the ultimate futility of human ambition and achievement. But these lofty emotions are conveyed by the sculptor through physical means—that is, through the technique of his art, which gives strength and grace to the warrior's

body, and evokes melancholy awareness of the evanescence of all things worldly. Before Michaelangelo could touch our hearts with Lorenzo the Magnificent he had first to master the anatomy of the human form; in other words, he had first to construct Lorenzo the physical man before he could give Lorenzo the embodiment of worldly disillusion and spiritual resignation. The interpreter of music faces, in his own way, the task of making the letter suggest the spirit. If he would make us feel the hushed serenity of the opening of Beethoven's so-called *Moonlight* Sonata,

## AMP

### Recent Study Scores

#### ELLIOTT CARTER

STRING QUARTET (1951).....	4.50
WOODWIND QUINTET (1948).....	1.50

#### ROY HARRIS

SYMPHONY NO. 7.....	3.50
---------------------	------

#### BERNHARD HEIDEN

QUINTET FOR HORN AND STRING QUARTET (1952).....	1.50
SINFONIA FOR WOODWIND QUINTET (1949).....	1.25

#### RICHARD MOHAUPT

SYMPHONY (Rhythm and Variations).....	3.50
---------------------------------------	------

#### WALTER PISTON

SYMPHONY NO. 5.....	3.00
(AMP is Sole Selling Agents of compositions by Walter Piston published by Arrow Music Press)	

#### ALEXANDRE TCHEREPNIN

SECOND SYMPHONY IN E FLAT, OPUS 77.....	4.50
-----------------------------------------	------

#### ERNST TOCH

BIG BEN (Variation-Fantasy on the Westminster Chimes) OPUS 62.....	3.00
-----------------------------------------------------------------------	------

#### HEITOR VILLA-LOBOS

STRING QUARTET NO. 4.....	2.50
STRING QUARTET NO. 7.....	3.00
STRING QUARTET NO. 12.....	2.50

### ASSOCIATED MUSIC PUBLISHERS, INC.

1 West 47th Street, New York 36, N. Y.

## NATIONAL CONVENTION SOCIAL ACTIVITY



Photo by Oscar & Associates

Coffee Hour for MTNA national officers, divisional officers, and state presidents, presented by the Minnesota Music Teachers Association. Mrs. Dora L. Gosso, Chairman of the MTNA Council of State and Local Presidents, was in charge of the Coffee Hour, at which Dr. Karl O. Kuersteiner, then President of MTNA, was presented a bronze Indian statue, the work of Carl Milles. The presentation was made by Mrs. Gosso on behalf of St. Paul and Minnesota.

he must first teach the fingers of his right hand to enunciate each of the three notes of the broken triad that supports the melody with absolutely equal softness and ghostly pressure. Such finger discipline is, as every teacher of the piano knows, not easy. The great role of technique in music, as in every other art, is *control*. I think if students were early made to realize this, there would be less rebellion on their part to the study and practice of technical exercises. Too often the student is not fully informed about the relation of technique to interpretation. There is a definite connection between Czerny's etudes and Beethoven's *Variations on a Theme of Diabelli*. In fact, it is more than possible that Czerny, who was a pupil and friend of Beethoven, constructed his many books of exercises with the intention of preparing his own (and all other) piano students

for the difficulties of Beethoven's sonatas, variations and concerti. Beethoven himself believed strongly in the importance of technical exercises as a foundation for the ultimate goal of interpretation in music—the unfolding of the composer's poetic idea. It may seem like a paradox that one's fingers must be dryly and painstakingly equalized before they can tackle the transcendental ideas and emotions of Beethoven. But since the spiritual can only be manifested through the material, the paradox is only a seeming one. To pierce into the Beethoven heaven one has to be armed with perfectly graduated scales and arpeggios, with effortless octaves and with a trill that a bird might envy. Any lesser equipment will not do. And this of course also applies, though in varying degrees, to the interpretation of the music of all other composers. If you haven't labored

hard on scales in thirds you cannot release the delicate shimmering cascade of sound of Chopin's etude in thirds. And if your fingers haven't been equalized by years of incessant practice in Hanon's *Five Finger Exercises* or some such book, you will never be in condition to conjure up in the finale of Chopin's B Flat Minor sonata that frightening, eerie whirlwind of sound which is said to be the moaning of the wind over graves.

The necessity of sound technical training is beyond question. However, it is also beyond question that interpretation begins where technique leaves off.

We have all heard the mechanical piano virtuoso, the dry-as-dust fiddler, the shallow, posturing orchestra conductor, and the icy, though well-schooled, vocalist. Orpheus could melt stones with his lute, but a good many latter-day virtuosos are unable to touch the human heart, though they may play or sing all manner of scales and passages faultlessly. These people are artisans; and what they offer us is equipment, rather than art. What does it profit a man to play or sing faster and with greater accuracy than his colleagues, if he cannot move our hearts and stir our senses? If we could hold musical Olympics the prizes would not go, as they do in sports, to the fastest, the most accurate of contestants, but to those who use fleetness and accuracy to get to the heart and soul of music.

### Teaching Interpretations

The problem now arises: can the teacher *teach* interpretation; that is, can he show the pupil *how* to get at the heart and soul of music. And if he can do that, isn't the pupil in danger of losing his individual approach or reaction to music? It is one thing to tell the pupil to take such-and-such fingering, but quite another to ask him to adopt your phrasing, your shading, your emphases. Are there certain established principles involved in interpretation? Or is it a strictly private matter between the artist and the composer? How much of his intention can the composer indicate in his score? For the last century and a half, since Maelzel invented the metronome, the composer can fairly indicate the tempi he desires; he has a small vocabulary in Italian, French, and German to let you know when he

## Frances Clark Piano Workshop

announces

### 4 WORKSHOPS FOR THE SUMMER OF 1957

Sherwood Music School (air-cond.) Chicago, July 22-26	Brevard College Brevard, N.C., August 12-16
MacPhail School of Music Minneapolis, July 29-August 2	Steinway Hall (air-cond.) New York City, August 19-23

For further information write:

Frances Clark Piano Workshop  
40 Fifth Avenue, New York, N.Y.

wants you to accelerate or slow down; to indicate dynamics and to describe emotional moments. Thus, in the so-called *Moonlight* sonata, Beethoven starts out by giving us a broad hint in the title that this is not to be an ordinary sonata, but one "quasi una fantasia," a sonata "something like" or "in the manner of a Fantasia." Beethoven here says plainly that he exercised a certain freedom in the composition of this sonata and, as a corollary, he expects a certain amount of freedom in its performance. This "quasi una fantasia" is an important clue to the player. It puts him, so to speak, on his own. And now comes the rub for the teacher. Shall he permit his pupil to do as he pleases, or shall he point out the limits of personal taste and proclivity beyond which it is not permissible to go?

### Creative Teaching

It is at this crucial moment that the teacher can fulfill his mission of being a guide and mentor, rather than a disciplinarian. For one can be a disciplinarian in the matter of taste, as well as in the field of technique. The egoistical and unadventurous teacher will clamp down his own taste on his pupil and let it go at that. The imaginative, creative teacher will give his pupil free rein, while ready at the same time to curb manifestations of platitudinous exaggeration of mood or sentiment. For the imaginative, creative teacher knows that the personality of his pupil is his pupil's only valid possession. Everything else may be acquired. Personality alone is inborn. Everybody has one, and, like fingerprints, no two personalities are alike. Often a pupil's personality is hidden or obscured through timidity, insecurity, or through submission to the personality of the teacher. It should be the teacher's concern to look for and expose the personality of his pupil, even when doing so may require the repression or toning down of his own. And by personality I mean, of course, the peculiar, personal attitude of an individual to his art. It is the thing that differentiates the art of Horowitz from that of Rubinstein, Milstein from Heifetz, Callas from Tebaldi, Bruno Walter from Toscanini. It is the difference between any two of your pupils, and is not less important and significant because they are as yet

### 1957 CONVENTION PRESENTATION



Photo by Oscar & Associates

On behalf of St. Paul and Minnesota Mrs. Dora L. Gosso, Chairman of the MTNA Council of State and Local Presidents, presents to Dr. Karl O. Kuersteiner, then President of MTNA, a bronze Indian statue, the work of Carl Milles. The presentation was made at a Coffee Hour presented by the Minnesota MTA to the MTNA national officers, divisional officers, and state presidents, Mrs. Dora L. Gosso in charge. Others in the picture left to right are Lee G. Blazer, Immediate Past President of MTNA East Central Division, Dr. Russell G. Harris, President of MTNA East Central Division, and Dr. Barrett Stout, former MTNA President.

not celebrated figures. Personality can be large, or small-scale. Sometimes it is only of drawing-room dimensions, and then the wise teacher knows that a concert or an operatic career is not in the cards, and he steers his pupil into the category of gifted amateurs who become the delight of their families and their friends. But, whether the pupil is destined to shine in the concert hall, the opera house, or only in his own or his friends' parlors, it is the presence of that individual spark that will lend validity to his art.

There is, however, the possibility of mistaking mannerism for person-

ality. Mannerism is merely peculiarity. Personality is the attitude of the whole man. Mannerisms, like superstitions, are acquired. Personality is what you are born with. A tenor will cling to a high note, contrary to the composer's plain indication *not* to hold it. The tenor is indulging his desire for effect. Holding the note is in no sense an expression of his musical personality. On the contrary—it is the expression of his non-musical personality. A pianist who lifts his hands too high over the keyboard is exposing, not his personality, but his wish to dazzle his audience and to impress it

## "HOW TO HELP CHILDREN LEARN MUSIC"

by Carabo-Cone & Royt, (HARPER & BROS., \$3.50)

"completely new"—N. Y. Herald Tribune. "Realism, immediacy, excitement,"  
"Stimulating new method," "UNIQUE!" (Comments of University Professors)  
"Of tremendous practical value"—"Notes" (Music Div., Library of Congress)

Teachers' Seminar July 9-12 (4 sessions, \$12) Special materials now available!

**Pianists!** Pianofoam Rubber Keyboard, "Learn-to-Read" Music Paper & Staff Puzzle, Scale Charts, "PLAY IN ALL KEYS" Technic Duets, Music Symbol Parade, etc.

**String Teachers!** "GAME OF FINGERBOARD" (for intonation & security)

Write for brochure **CONE-ROYT MUSIC LEARNING AIDS** CARNEGIE HALL Studio 866, N. Y. 19



## NEW MTNA EXECUTIVE COMMITTEE MEMBERS



Dr. Hazel D. Monfort, private teacher of music, Alva, Oklahoma. Dr. Monfort is a former President of the MTNA Southwestern Division, and a present member of the Executive Committee of the Division.



Dr. Archie N. Jones is professor of Music, The University of Texas, Austin. Dr. Jones is well known as a composer, arranger, conductor, and speaker.

### INTERNATIONAL PIANO TEACHERS ASSOCIATION 1957 NATIONAL CONVENTION

Hotel Statler, New York City  
August 5, 6, 7, 8

America's Largest Music Festival  
Devoted Exclusively to the Piano,  
its Teachers, its Players, and its Music.  
Under the direction of ROBERT WHITFORD,  
I.P.T.A. Founder-President.  
Plan your vacation the educational way.  
Write for complete convention program.

Everyone is Invited  
International Piano Teachers  
Association  
3010 N.W. 2nd Ave., Miami 37, Fla.

with the extreme difficulty of playing the piano. An orchestra conductor who makes exaggerated passes with his stick and crouches and leaps or assumes elegant postures is thinking more about how he looks from the back than about the music he is interpreting. He is not revealing his true personality. Now the teacher must be on the watch for such manifestations and nip them in the bud before they become habitual.

### Advice to Students

The pupil, for his part, must resist any attempt of the teacher to impose on him an alien personality, no matter how brilliant and musical a one. And, in these days of electronic magic the pupil must also resist falling under the influence of the great artists whose recordings are easily obtainable, and are to be heard day and night over the radio. True personality is always compelling, and the personality of a great artist is more than compelling—it is overpowering. In fact, the measure of an artist is that he is absolutely convincing, no matter what he does. A true artist can, on occasion, disregard a composer's tempi, his nuances, his written directions. He can slow up or speed up the music at will. What he does is at the dictation of his musical personality. Yet no matter how his interpretation differs from the directions on the printed page, it is, nevertheless, acceptable to the listener. That, I think, is as it should be, whether the listener is himself an artist or just a music lover. But for the student, the great artist can also be a menace. He is a menace for the very reason that makes him popular—he imposes himself too easily. Listening to him, the student feels that what he hears is the only possible interpretation of the music, and he is inclined to imitate it. Imitation may be the sincerest form of flattery, but it is suicidal for the imitator, at least it is for the would-be artist. For it is as true in art as it is in diatetics, that one man's meat is another man's poison. Many years ago I was a music critic, first on the old *World* and later on the *Post*, and I remember innumerable instances of young recitalists imitating the personalities of celebrated artists. In the field of composition such imitations or reminders were a commonplace.

Young composers generally imitated Stravinsky or Prokofieff or Hindemith. To a lesser degree young pianists imitated the musical approach of a Paderewski, a Hofmann, an Arthur Rubinstein or a Horowitz, and violinists tried to play like Kreisler, Elman, or Heifetz. If one goes in for imitation, these great artists are excellent models. Yet imitation seldom captures anything of the originals but their superficial peculiarities. Thus great artists have, unknowingly, of course, done much harm to students. I remember in my youth that most young tenors aped, not too successfully, Enrico Caruso and John McCormack. "My cup may be small," a wise man once said, "but it is mine own." Originality is the thing in art, no matter what its size and quality may be. Every human being is original. It only remains for him to *realize* that he sees differently from other men, he hears differently, he is affected differently and he responds differently. To paraphrase a line in Hamlet, "To thine own self be true, and you will be different from all other men."

Since there are no students in this impressive assembly, I cannot alert *them* to the dangers of imitation. But I hope I may take the liberty of suggesting to their teachers that such dangers exist. Whether your pupils aim at becoming professionals, or wish only to learn to play or sing for their own pleasure, they will sing or play better for being themselves, and not being Horowitz, Isaac Stern, Maria Callas, Liberace, or Elvis Presley.

### Developing Individuality

Somewhere in the makeup of your pupil, there lies, blushing and unseen, a distinct personality unlike any other. Once he or she has mastered the technique of his or her instrument or voice, and learned to read and respect the intentions of composers, you must probe for his or her soul, temperament, individuality, or whatever that mysterious essence is called which differentiates one person from another, and you must encourage it to react naturally and unashamedly to the music in hand. Perhaps the reaction will at first result in awkward, extravagant, timid, blatant, or mannered interpretations. Be not discouraged. What is at fault there is perhaps the temporary inter-

position of external, non-musical considerations, or even just plain fear at finding one's self completely on one's own in the serious business of re-creating masterpieces. In time the awkwardness will disappear, the fear will vanish. What will then emerge may not be as important a re-creation as one by a celebrated artist. But if it is a genuine re-creation it is valuable, certainly more valuable than any imitation. Who would not prefer to hear a Chopin waltz or nocturne as it is felt, simply and sincerely by some well-equipped student, than to hear it as the student heard Horowitz or Rubinstein play it?

### How to Listen

Yet for the pupil who is *forewarned* about the futility of imitation, listening to great artists, whether in person or on records, can also be the highest form of aesthetic pleasure, and its pedagogic value may be only second to the lessons of his teacher. First and foremost he learns the great truth that music does not really exist on paper, that it springs to life in performance only. Secondly, he comes to the conclusion that there are as many approaches to interpretation as there are interpreters and, by extension, as there are students in music schools and in the studios of private teachers. And thirdly, he has always before him, in the concert hall and on records, the loftiest standards of musical perfection.

Sometimes a great artist comes along who combines in himself the virtues of interpreter and teacher, though he may not be a teacher in the actual sense, but only by example. Such an artist was Arturo Toscanini, whose death last January 16th left a gaping void, not only in the musical world, but also in the everyday world of man's aspiration towards dignity and freedom. Toscanini never gave a lesson in his life. Indeed, when he heard that some conductors taught conducting he was puzzled. "How does one teach conducting?" he asked. "No man taught me how to conduct. It was the music that taught me. I study the music, and it tells me what to do. I am not conscious that I do like this or like that. But at the moment the music says do this or that." Nevertheless, while Toscanini was never taught to conduct, he was the great-

est teacher of musical interpretation I have ever known. His life and his attitude to music were his teachings, just as the actual *behavior* of the great historic religious men were *their* teachings. The *idea* of Toscanini's lifelong, lonely, desperate, uncompromising, absolutely selfless dedication to the unveiling of the profound mysteries of great music is the highest proof of the essential morality of art. Toscanini's significance lay in his utter renunciation of self. His purpose in music is summed up in Kundry's reply to Parsifal: "Dienen," to serve. Toscanini served the world by serving Beethoven, Schubert, Wagner, Brahms, Verdi, Debussy, and other immortals, to the limit of his skill and genius. He brooked no compromise in his art from the moment he entered the Parma Conservatory as a child of seven to the day of his death. He fought the public of La Scala in Milan when he forced it to sit in a darkened theatre. Used to watching opera in the full glare of a lighted house, they hissed and booed and screamed, "Luce! Luce!" Light! Light! And the young Toscanini turned his face to them and screamed back, "No light!", broke his baton in two and stalked out of the theatre, not to return that evening. At this next performance there were no cries of "Luce" in the darkened house. Nothing extraneous to his purpose ever had any effect on this man, neither critics, boards of directors, impresarios, politicians, the rich, those in high places, and those in low. To young interpreters he had only one advice: "Look only to the music." To a young conductor who complained that he was given insufficient rehearsal Toscanini said, "Refuse to conduct." The young man answered, "It is easy for a man in your position, Maestro, to refuse." And the Maestro, his eyes flashing, retorted, "My position has never changed. When I was asked to conduct my first concert in Italy I was a boy of nineteen. I was promised two rehearsals with the orchestra. I got only one. The impresario made some excuse for not giving me the other. On the night of the concert the impresario came to fetch me. I was in bed. 'But Toscanini,' he said, 'You should be dressed and ready to go.' I say to the impresario, 'No, my dear. I stay in bed. You promise me two re-

## Lutton Music Personnel Service

and  
CLARK-BREWER  
TEACHERS AGENCY  
(Music Department)

We serve public schools,  
colleges, universities, and  
conservatories, by provid-  
ing qualified music per-  
sonnel.

MAY WE SERVE  
YOU?

When you need a music teacher

Write — Wire — Phone

## LUTTON MUSIC PERSONNEL SERVICE

Room 400

64 East Jackson Blvd.

Chicago 4, Illinois

Phone HArrison 7-1279

C. A. Lutton  
Manager

B. Lutton  
Asst. Manager

## MUSICRAFTERS OF AMERICA

by

Theodore F. Normann

Handbook for the Music Cadet \$1.75  
Handbook for the Junior Musician 1.75  
The Music Student's Handbook 2.00  
Set . . . \$5.50

Covers 12 years of  
piano study,  
stressing  
active participation  
in many forms of music

order singly or in sets from:

WASHINGTON STATE MUSIC  
TEACHERS ASSOCIATION

c/o Frederick C. Kintzer

1013 K Street  
Centralia, Washington

for piano solo—by Guatemala's foremost composer

ricardo castillo  
eight preludes \$1.60

available at your local dealer or directly from

HENRI ELKAN music publisher 1316 walnut st., philadelphia 7, pa.

hearsals, you do not keep your promise. I stay in bed.' I was poor, unknown. But I stay in bed. No concert. No! Today I am better known, and I am rich. But I have not changed. I am the same."

For seventy years the Maestro served music faithfully. When new great music came along he embraced it eagerly and gave it the full measure of his powers. But, more important, when there came lean years in the creative world, he kept burning bright the great music of the past. We must have great creators. But we must also have great custodians. And when one appears among us with a passion for the preservation of art equal in intensity to the passion that goes into creation, that man is the ultimate teacher. He is a proof that nature can, on occasion, outdo itself in raising the interpreter to the height of a creator. And his life is a plea to us to guard and cherish and fight for the standards he created, cherished and fought for.

And yet, while heartened by the artistic morality of a Toscanini, and sharing the ideals of the world's great artists, past and present, the student must eventually go his own way, and drink out of his own cup. And to help him do that is, ladies and gentlemen, our responsibility and, I am sure, our pleasure.

DAVIS

(Continued from page 8)

T: How many other folk tunes can we find in this piece?

(Three pair of keen eyes go to work.)

R: Here's one! In the key of B major, too. (page 3 line 2, measure 5, through line 4.)

T: Why don't you play the melody, Rosa, and Sandy can play the accompaniment, while Maureen claps the rhythm of the melody. And while you're playing and clapping, try to hum the melody along with me. (Performance.)

T: Now where is our next folk tune?

S: How about here? (Page 3 lines 5 and 6.)

M: No, that's just something to get us back to the rondo tune.

T: What would you call that?

R: A bridge?

S: Oh, that's right.

M: Isn't this the next folk tune? (Page 4 lines 5 and 6.)

S: And it continues here. (Page 5 line 1, line 2 measures 1 and 2.) May I play it?

T: Surely, and Maureen, you play the accompaniment, and Rosa, you sing the melody as well as playing it. Careful now, girls, because you may find the melody going from one clef to the other. (Performance.) Fine. Now, how many introductory passages are in this piece?

R: Seems to me there's one before almost every new melody. Like here, for instance, (page 2 line 1, measures 1 through 4.) and then here, (page 3 line 2, measures 1 through 4.)

S: They're four measures long each time.

M: Or you can say that they're one phrase long.

T: Right. Do we get tired of hearing the rondo tune?

M, S, R: No!

T: Why not?

R: Because each time it comes in, it sounds different.

M: The chords are changed . . .

S: Or it's played higher or lower . . .

R: And the key changes, too, so the mood seems different each time.

T: How much do you think you would like to learn for next time?

M: I'd like to do the first page, or so.

S: Why don't we just learn the rondo each time it appears?

R: That's a good idea!

T: For next week, learn the rondo, and treasure hunt for clues such as repeats, sequences, changes of key, and label all the chords you recognize, so that you can show us how Mr. Ginastera takes a simple melody and makes it so

different and interesting each time.

What are the advantages of the group method? Music becomes alive to the students. They are no longer hampered by the solitary confines of a private lesson. They are joined by people their own age. The lesson then takes on a social aspect. New ideas, methods, interpretations are being constantly presented. Creative endeavors prove more stimulating when directed toward an audience of interested friends. Performances are more fun because youngsters enjoy the spotlight. They try to become better readers to keep pace with the quicker members of the group. They learn to discuss intelligently and appraise musically each performance. Students as young as seven years of age are able, after some group experience, to analyze and discuss the merits and shortcomings of a performance. There is much opportunity to develop the ear, since the students are constantly transposing to all keys, and playing familiar tunes with accompaniment, by ear. Often each member will arrive at the lesson with a distinctly different arrangement of the same song. They are learning to listen and appraise not only each other, but themselves as well.

Achievements

What do my students and I want from our music? We are interested in having fun with our music. Our musical diet is rich and varied. We learn by doing. No technical gymnastics to be ground out by the hour for the sake of satisfying an ambitious teacher or parent. No clock-watching is necessary. We work until we achieve the results which satisfy our ear. Our musical appetite is hearty. We delight in tasting of the limitless musical styles of composers of the various historical and national backgrounds. We move readily and rapidly. We are not constantly concerned with the perfecting of a single piece to concert level. We try our best, but do not feel that every piece we study deserves six or eight weeks to perform at some grown-up function to satisfy grown-up ego. We are interested in the here and the now. Yet, all the time we are achieving a broad, realistic musical background which will enable us to enjoy the benefits of a musical education throughout our lifetime. We are growing outward, not inward. We no



longer feel it fair to ask us to limit our music to the cramping confines of a few well-learned selections to be displayed for the approval of others. We know what we want. We want group piano.

<sup>3</sup>Three Rondos on Folk Tunes, Bela Bartók. (Boosey & Hawkes, Inc.)

<sup>2</sup>Music Dictionary, Marilyn Kornreich Davis in collaboration with Arnold Broide. (Doubleday & Company, Inc.)

## McDANIEL

(Continued from page 11)

the studio elevated to form a stage so the audience can see the performers. In having programs in the studio much time is saved, as students are accustomed to the teacher's piano, and it is not necessary to have rehearsals on a strange instrument. Recitals given in the studio can be simple, informal affairs, or the teacher may wish to make them quite elaborate.

If the teacher conducts classes in theory or musicianship, tables or lapboards are needed for dictation. This requires more storage space for both tables and class work-books. Often a carpenter can give suggestions as to ways of utilizing available space. A teacher can, in most cases, design improvements which will facilitate convenience.

Much more might be written about a well equipped music studio, but the following thought could mean dollars in the teacher's pocket. The studio is the first introduction the student has to the place where his future study will take place. First impressions mean so much—they should be pleasant ones.

Listen to the comments made the next time new students and parents walk into your studio. ▲ ▲ ▲

## CODE OF ETHICS

(Continued from page 12)

a term of not less than six months.

- 4) teachers will offer opportunities for study to gifted but under-privileged students in the form of free lessons or scholarships only upon merit and not as an inducement to study with a particular teacher.
- 5) teachers will not solicit another teacher's students.
- 6) teachers will not accept a student who is or has been studying the same subject

with another teacher until relations with the previous teacher have been terminated and his just indebtedness paid in full.

- 7) teachers will rely upon their professional qualities to attract students and will avoid using their positions in the community, churches or schools as pressure on students to study with them.
- 8) teachers will not represent themselves as a "pupil of" or a "student of" any teacher unless they have completed a continuous course of three months study.
- 9) teachers will not make exaggerated claims or misleading statements in any printed matter; advertising copy will be dignified, strictly truthful, and representative of the art of music and its responsibility to the community.

It shall be the duty of every member to report to the respective National or State Executive Boards the violation of any article of this Code, supported by written evidence of such unethical conduct.

## Reach for Presser Collections—

Here are three NEW piano collections compiled by WALTER ECKARD to please youngsters at the piano.

### FUN FOR TWO

15 dancing ditties for grades 1 to 2 duet players. Excellent for sight-reading, recitals and ensemble training, each piece is a well-known winner in the piano duet field. ....\$1.25

### BOYS' FAVORITE SOLO ALBUM for Piano

Here's high keyboard adventure for boys! A variety of 18 lively marches, outdoor songs and old favorites chosen with the young man of grade 2 to 4 ability in mind. ....\$1.25

### GIRLS' FAVORITE SOLO ALBUM for Piano

58 fun-packed pages for girls! Including 19 tuneful topics to fascinate your feminine pianists. GIRLS' FAVORITE SOLO ALBUM offers excellent material for recital, study and "just for fun" purposes. Grade 2 to 4. ....1.25

At music stores everywhere.

THEODORE PRESSER  
COMPANY  
Bryn Mawr, Pennsylvania

## LEO PODOLSKY PIANO SESSIONS

will cover these topics (with many musical illustrations):

Bach and his Era — Mozart and his Style — The Suite and Sonata, with their Embellishments — Chopin and his Piano — Debussy and Impressionism — Piano Technic and Mastery — Training of the Teacher — Teaching Materials for All Grades.

### JUNE:

10-14 San Francisco  
17-21 Los Angeles (different  
24-28 Los Angeles series)

### JULY:

8-12 New York City  
15-16-17 Houston, Texas  
AUGUST:  
5-9 Chicago

### ADDITIONAL DATES:

JUNE 5-6-7 Trail, B.C., Canada  
JULY 18-19-20 Amarillo, Texas (Musical Arts Conservatory)  
JULY 22-27 Provo, Utah (Brigham Young University)

For detailed local data, mail this coupon —

\*\*\*\*\*

NAME .....

ADDRESS .....

Interested in Piano Sessions at .....

\*\*\*\*\*

— to LEO PODOLSKY PIANO SESSIONS, 1014 South Michigan Avenue, Chicago 5, Illinois. NOTE: For details concerning the Los Angeles Sessions, write directly to Dept. LP, Los Angeles Conservatory of Music and Arts, 8901 Sunset Blvd., Los Angeles, California.

LEO PODOLSKY is a member of the Artist Faculty of the Sherwood Music School, Chicago, and editor of many works published by Summy, Carl Fischer, and Belwin.

BALDWIN PIANO ARTIST

## EDITORIAL

(Continued from second cover)

(that of piano, for example) to the learning of another technique (that of baton twirling, for example). We lose students of technique, but one never loses students of music. They may be forced to quit their organized study, or they may advance beyond our individual capacity, but if they learn music they are not lost.

To teach music requires much effort, extraordinary understanding and a willingness to learn on both the teachers' and the pupils' parts. Some pupils want to learn only technique. Some are capable of understanding. Unfortunately, these have to be handled, also. Yet even in these students one can occasionally strike a spark. The only hopeless ones are those who will not try.

As music teachers we should constantly strive to teach music—the very best music we know. Further, we must try to broaden our own understanding of music—an honor that cannot be completed during our lifetime. We are lucky in that we do not have to interest the child. We only have to show him that music is capable of filling his spirit. Beyond that, it is his job. If we teach music, students beg for the ability to handle better pieces (this is technique). We do not have to force them. The danger is that they will force us to learn something new.

### NEW MTNA SECOND VICE PRESIDENT



Dr. Duane A. Branigan, Director of the University of Illinois School of Music, Urbana, Illinois.

### NEW MEMBER OF MTNA EXECUTIVE COMMITTEE



Dr. A. I. McHose, Chairman of the Department of Theory, Eastman School of Music, University of Rochester, Rochester 4, New York.

## IT'S FREE

For your complimentary copy of material listed below, please send the coupon to: Music Teachers National Association, 1823 Browning Street, Baldwin, New York.

**THE PARENTS' PRIMER.** A pocket size booklet, distributed by the Baldwin Piano Company, offering advice on starting lessons, selecting a good teacher, and establishing good practice habits, with some discussion of new methods of teaching.

Music Teachers National Association  
1823 Browning Street, Baldwin, New York  
Please send me the item checked below:

☐ The Parents' Primer

Name .....

Address .....

City .....

State .....

## Recent Releases

**CONVERSATIONS WITH CASALS.** By J. Ma. Corredor, 240 pp. New York: E. P. Dutton & Co., Inc. \$5.00. A series of recorded discussions in which the author has set down Casals' recollections and opinions.

**THE FESTIVAL OF OPERA.** By Henry W. Simon, 704 pp. Garden City, N. Y.: Hanover House. \$5.00. Contains the act-by-act synopses of 129 operatic works from Vecchi (1594) to Gian-Carlo Menotti (1955).

**FIRST AND LAST LOVE.** By Vincent Sheean, 305 pp. NEW YORK: Random House. \$4.75. The author, known as a foreign correspondent, shares his musical listening experiences as a layman with other laymen. However, professional musicians can also read and enjoy what Mr. Sheean has written.

**MUSIC DICTIONARY.** By Marilyn Kornreich Davis and Arnold Broide, 63 pp. New York: Doubleday & Co., Inc. \$3.50. Over 800 definitions of musical words, foreign terms, and instruments. Illustrated by Winifred Greene. Simple definitions. Geared for the beginning musician.

### NEW MTNA PRESIDENT



Dr. Duane H. Haskell Director of the Department of Fine Arts, Arkansas State College, State College, Arkansas.

### RE-ELECTED MTNA RECORDING SECRETARY



Dr. John H. Lowell, School of Music, University of Michigan, Ann Arbor, Michigan.

### NEW MEMBER OF MTNA EXECUTIVE COMMITTEE



Dr. Paul Beckhelm, Director of the Conservatory of Music, Cornell College, Mount Vernon, Iowa.

### AMERICAN MUSIC TEACHER DEADLINE AND PUBLICATION DATES

Date of issue	Deadline date	Publication date
September-October	July 1st	August 15th
November-December	September 1st	October 15th
January-February	November 1st	December 15th
March-April	January 1st	February 15th
May-June	March 1st	April 15th

Please keep the above schedule in mind when submitting material to *American Music Teacher* for possible publication.

## MUSIC TEACHERS NATIONAL ASSOCIATION

1823 Browning Street, Baldwin, New York

# ARTHUR GERRY

Distinguished Vocal Authority  
Technique of Early Italian School  
Preparation for Recital, Opera, Oratorio

Member American Academy of Teachers of Singing • 15 West 67th St., New York 23, N. Y.



## ST. LOUIS INSTITUTE of MUSIC

John Philip Blake, Jr., President

A NON-PROFIT Educational Institution of Higher Learning  
Approved for all veterans and foreign students.

Member National Association Schools of Music

St. Louis 5, Missouri

The University of Rochester

## EASTMAN SCHOOL OF MUSIC

HOWARD HANSON  
Director

ALLEN I. McHOSE  
Director of The Summer Session

### SUMMER SESSION 1957

June 24 - August 2

INSTITUTES — three week courses for Band, Orchestra, Chorus and String Orchestra Directors.

WORKSHOPS — one week courses for Piano Teachers, Church Organists, Music Librarians, and Wind Ensemble Directors.

ACCELERATED BACHELOR OF MUSIC PROGRAM — for exceptional students.

DEGREE STUDY — undergraduate and graduate courses in Applied Music, Composition, Theory, Music Education, and Musicology.

Applications for admission  
in June or September are  
now being considered.

For information write

EDWARD H. EASLEY

Director of Admissions

EASTMAN SCHOOL OF MUSIC  
ROCHESTER 4, NEW YORK

## Sherwood Music School

Founded 1895  
by

Wm. H. Sherwood

1014 SO. MICHIGAN AVENUE  
CHICAGO 5, ILLINOIS

Degree courses with majors in Piano, Voice, Violin, Organ, Cello, Wind Instruments, Public School Music, Theory, Composition. Artist Faculty of international renown. Coed. Member of National Association of Schools of Music.

Write for Catalog.

### MAY ETTS

Associate of Guy Maier

Private Piano—and  
Lecture Demonstration Courses in  
Fresh Perspectives for Piano Teachers  
709 Steinway Building  
113 West 57th Street, New York 19, N. Y.

### WANTED

MTNA Volumes of Proceedings  
Series 2 Year 1907  
" 8 " 1913  
" 12 " 1917  
" 15 " 1920

Anyone wishing to sell above Volumes please write to Music Teachers National Association, 1823 Browning Street, Baldwin, New York.

## SCHOOL OF MUSIC

University of Denver

### Undergraduate

Undergraduate study is offered in the fields of Music and Music Education. Such study leads to the degrees of Bachelor of Music, Bachelor of Music Education, and Bachelor of Arts with a major in Music.

### Graduate

The graduate degree of Master of Arts may be earned either by majoring in Music Education, Applied Music, Music Theory, or Composition.

For further information and the School of Music catalog, write to:

Roger Dexter Fee  
Director

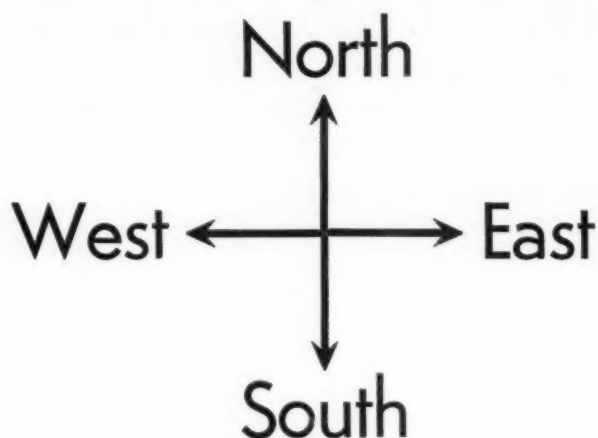
School of Music, Dept. 4M5

UNIVERSITY OF DENVER  
Denver 10, Colorado

## ADVERTISERS Index

Associated Music Publishers, Inc.	23
Baldwin Piano Company, The...	1
Frances Clark Piano Workshop...	24
Cone-Royt Music Learning Aids...	25
University of Denver School of Music	31
Eastman School of Music	31
Henri Elkan	28
May Etts	31
Arthur Gerry	31
Hruby Lesson Record Co., The...	15
International Piano Teachers Association	26
Lutton Music Personnel Service.	27
Mills Music, Inc.	22
Music Information Service, Inc.	7
Muscrafters of America	27
National Guild of Piano Teachers	32
Leo Podolsky Piano Sessions...	29
Theodore Presser Company	29
St. Louis Institute of Music	31
Sherwood Music School	31
Steinway & Sons	3
Washington State Music Teachers Association	27
M. Witmark & Sons	18
B. F. Wood Music Co., Inc., The	21
Rudolph Wurlitzer Company, The	5





Summer is the ideal time to form new chapters of the National Guild of Piano Teachers

*How to Do It*

Send 5c for copy of the Guild Syllabus. Study it carefully and if you subscribe to the spirit of the Guild Code of Ethics, fill out the Application for Membership on page 55 and mail.

On page 31 of the  
1957 Guild Syllabus  
it states:

"In any city or town where as many as 30 students wish to enter the Auditions a *new center will be formed.*"

*"It's Easy and, oh, so worth while!"*

# NATIONAL GUILD OF PIANO TEACHERS

Nat'l Headquarters:

Box 1113

Austin 66, Texas

# Membership Drive Scoreboard #2

## Goal—10,000 New Members

*Score for period from September 1, 1956 to March 14, 1957*

Place	State	Total New Members *	
1	Texas	195	T
2	Illinois	153	
3	Kansas	116	
4	Michigan	101	
5	Nebraska	93	P
6	Louisiana	64	
7	Ohio	62	
8	Iowa	53	
9	Washington	52	E
10	Florida	51	
11	Arkansas	46	
12	Minnesota	43	
13	New Mexico	40	
14	Mississippi	39	
15	Oregon	38	
16	North Dakota	37	
17	Kentucky	36	
18	Wisconsin	32	
19	{ Georgia	30	
	{ Oklahoma		
20	Montana	29	
21	Missouri	28	
22	Arizona	27	
23	Indiana	26	
24	Tennessee	25	
25	South Dakota	21	
26	Utah	20	
27	Pennsylvania	18	
28	Colorado	17	
29	Alabama	14	
30	Washington, D. C.	12	
31	Delaware	6	
Grand Total New Members		1,554	

\* Total New Members includes new and reactivated Active, Associate and Student members.

WORK NOW FOR NEW MEMBERS FOR YOUR ASSOCIATION; WATCH FOR SCOREBOARD  
#3 IN THE SEPTEMBER-OCTOBER ISSUE OF AMERICAN MUSIC TEACHER.





